

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN • ILLUSTRATED • PUBLICATION • FOR • THOSE
INTERESTED • IN • FINE • AND • INDUSTRIAL • ART

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No. 7

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Orientation in Art Education

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ORIGINALLY the word "orientation" meant the act of facing toward the Orient, or toward the rising sun. Great cathedrals of the middle ages were planned so as to have their altars facing towards the East. Anything that is located with reference to the points of the compass may be said to be oriented. Certain kinds of birds, like the carrier pigeon, have the faculty of finding their way home from distant places. Some people possess this faculty of orienting themselves. Others are under constant impulse to go in the wrong direction.

In education we use the word in the sense of fixing any subject with reference to other subjects in the curriculum, and especially with regard to the guiding principles of education. In art education we have often gone off in the wrong direction, in the past, because we have not oriented ourselves properly with the basic purposes of education in general.

It is interesting to review the history of education and to note the successive, outstanding changes that have come through the process of revision and adjustment. Students of history have a comparatively easy problem. They may constantly look back and see the picture complete. Students who are trying to solve the educational problems of today do not have such easy going. The future picture is obscured. The continual problem of orientation presents itself. There are many conflicting theories, many different schools of thought, much opposition towards new ideas, much strife between conservatives and progressives, many technical questions, and much revision and adjustment to meet the demands of a progressive civilization. In order to meet the changing status of our subject it is necessary to become students of education. Growth in art education must run parallel with growth in general education.

A carefully organized "orientation course" for normal schools and teacher training institutions would aid greatly in equipping prospective teachers and supervisors of art with a proper background for their profession. All specialists in education need a broad knowledge of the entire field in which they work. An orientation course should present the fundamental objectives of the subject, a survey of its history, development, and place in the modern school system, a systematization of the material of the field with respect to present and future requirements of the school, the latest research in methods and classroom procedure and an analysis of the many general and special problems requiring solution.

The problem of educational adjustment is much like a problem in forestation. The process is characterized by careful elimination of undesirable growths, by removal of units grown old and no longer useful so that new material may take their place, by judicious planting of new seeds from time to time, resulting in the continual advancement of a mature and ever-fruitful program for the practical education of American youth.

Orientation in art education means the act of facing towards the rising sun of a new day. It refers to the act of finding the proper place of art in a progressive scheme of education.

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Art Rambles Abroad

Mont St. Michel, France, the Marvel of Europe

PEDRO J. LEMOS

Editor, The School Arts Magazine



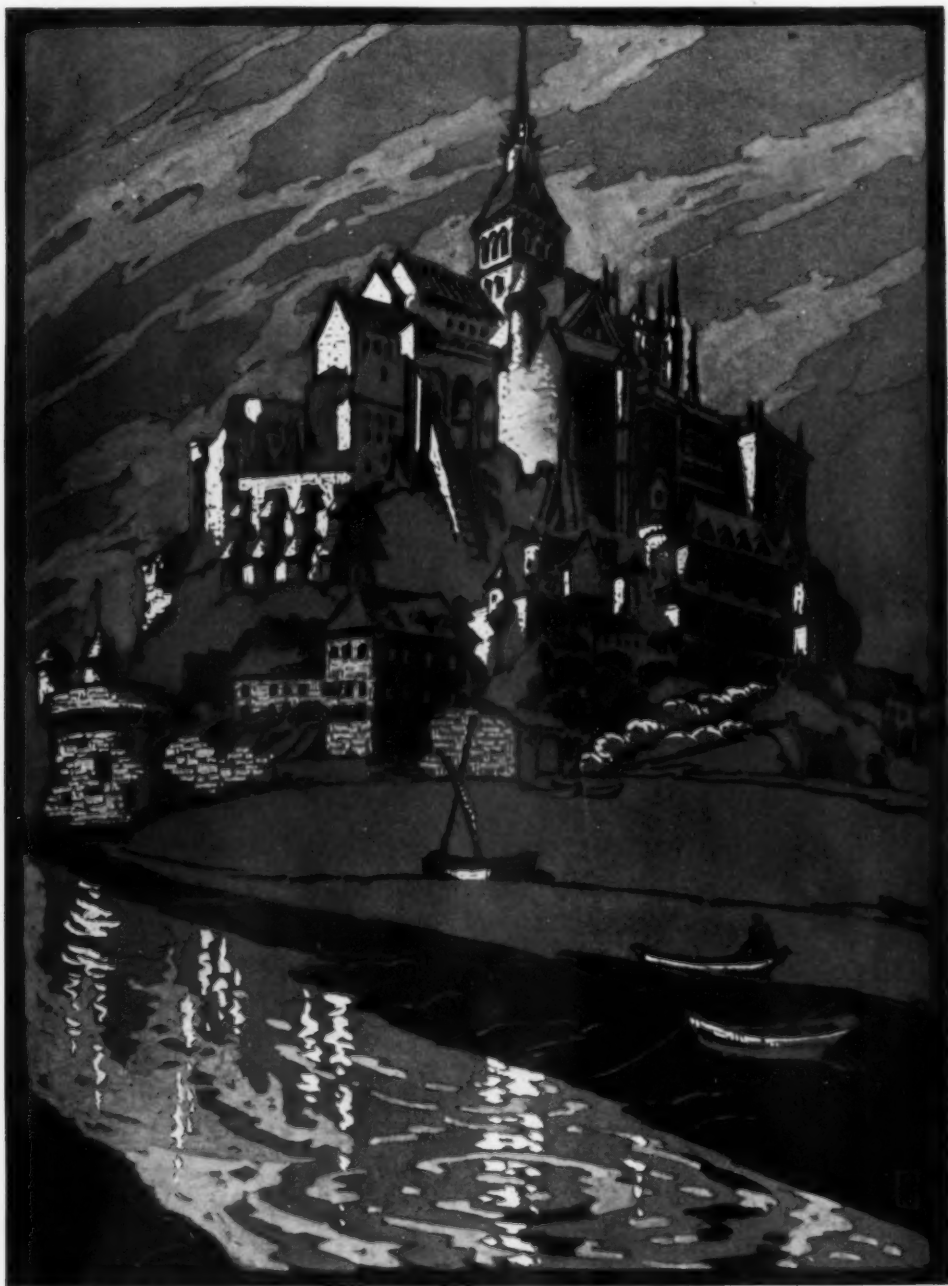
MONT ST. MICHEL DURING THE 17TH CENTURY (FROM AN OLD ENGRAVING)

TO VISIT France without seeing Brittany is not to know the picturesque side of France, and to see Brittany without knowing Mont St. Michel is like a good meal without any dessert.

Brittany, with its many villages of happy, industrious, agricultural and fishing folk living natural rugged lives, is a good antidote after visiting the sophisticated, artificial, superficial living conditions in the French cities. It is no

wonder that many persons who tire of the rush and scramble of city life find a retreat of calm and saner living among the little towns of Brittany where picturesque scenery and marvelous beaches beckon.

The Brittany names of St. Malo, Dinon, with their old walls and abbeys and castles, medieval houses and streetways, have always attracted the artist and writer; and then there is Quimper with its picturesque streets and sur-



MONT ST. MICHEL RISES OVER THE SEA OR MARSHES IN PICTURESQUE CONTOUR, COVERED WITH MEDIEVAL ABBEY, TOWERS, BATTLE WALLS AND A GROUP OF FASCINATING HOMES. SKETCHED BY THE EDITOR FOR THE SCHOOL ARTS MAGAZINE

The School Arts Magazine, March 1930



FIRST, ARE THE GRIM WALLS PROTECTING MONT ST. MICHEL FROM THE SEA AND FOE, THEN THE HOMES OF THE COMMON PEOPLE, NEXT THE MORE SPACIOUS QUARTERS FOR THE NOBILITY, AND FINALLY THE ABBEY ON THE CREST WITH ALTAR AND CRYPT, CHAPELS AND DUNGEONS. SKETCHED BY THE EDITOR FOR THE SCHOOL ARTS MAGAZINE

The School Arts Magazine, March 1930

roundings. Too, there is Carnearneau with its old town, and fleet of fishing boats that sail home in the evening like a flock of blue and orange water-butterflies. With anchor cast these boats are surrounded with colorful copper-skin sailors dressed in orange or blue smocks, bright colored trousers, often artistically patched, and wearing on their head big loose "tams" of possibly a vivid blue or bright orange. I dare any artist who loves color and interesting life as subjects to ever want to leave Carnearneau. And then there is Douranez, for many years the sketching point of French artists who paint peasant sea-life; and Quimperle, and many another spot where Bretons are preserving many quaint customs and costumes well worth seeing by visitors from other lands.

In this wonderland of artists' subjects, on a cone of land projecting far northward into the English Channel, there



WHEN THE TIDE GOES OUT THE FISHER FOLK NET LITTLE FISHES

rises an isolated rock three hundred feet in height at a point about a half-mile from the sea. On this rock rises the old abbey of Mont St. Michel and all around it cluster the houses of the town; at its foot the old city wall protecting it in old days from enemy invasions, but now preserving a medieval picture that only a battle wall can give.

This sea rock has long been a rock of superstitious name. The earliest records of mankind disclose that a Druid temple was built upon its crest. Then when Rome conquered Gaul, a shrine to Jove replaced the Druid altar and this gave way in 708 to a Christian chapel built from the ruins of the pagan shrine.

The ancient traditions of this land tell how, during the eighth century, St. Michael appeared in a vision to the Bishop and commanded that he build a church of which Michael should be the patron saint. It seems that the Bishop was slow in following the command, and twice afterward the saint appeared to him and repeated the order, the third time emphasizing the order by putting his finger through the Bishop's skull and



MADAME POULARD'S FAMOUS OMELETTES ARE COOKED OVER THE OPEN FIRE AND GUESTS CAN WATCH THE PROCESS

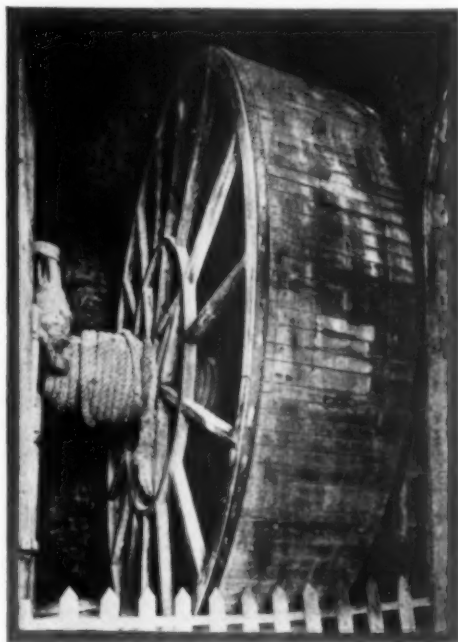
writing the order on his brain. If you do not believe this, you can go to the nearby town of Auranches where they will show you this Bishop's skull with the actual hole where the Archangel's finger penetrated!

The present church was started by Richard of Normandy, and after varying centuries of prosperity and neglect, it now presents to the visitor the finest grouping of medieval cloisters and chambers to be found in France. There are weird crypts and chapels cut from solid rock, huge winding stairways up to lofty half-lighted halls, grand refectories and then down again into catacombs and gloomy prison cells.

For many years this old monumental building was used to hold political prisoners, and unhappy cells are shown with many a gruesome tale of those who lived their dark lives away in this prison by the sea. As we went from floor to floor each tier gave an added vista through the arched windows to the sea beyond where small fishing boats bobbed on the waves. Our interest was divided between the beautiful Gothic architecture and noting the active interest of King Alphonse of Spain whose party mingled with other visitors to Mont St. Michel on that day. (His questioning of the government attachés who accompanied him showed a real interest in the island's history and his ease and democratic attitude among a group of strangers impressed everyone favorably.) To see the entire abbey requires a good part of an afternoon and the range of room structures is so different that one feels as though he has gone through a review of architecture. From the most primitive rock-hewn structure and rough crypts, from moldy dark prison cells to

the old slave wheel where prisoners placed in a huge squirrel wheel lifted supplies to the abbey, one goes up to more and more advanced types of room structure until the Gothic traceries and spire give a beautiful finale, and sunshine and open air are the finest benediction of all.

In contrast to all the elaborateness of the Abbey are the lives and homes of the common folk. This middle strata lives in clustered homes on or below the city walls and then still lower down near the beach are the fisherfolk who live just as near as they can to the seaside. When you go to St. Michel you, too, will visit the Abbey as it crowns the Mont (and who is there that does not always want to see what there is to be seen from the "top of the mountain?") but the ramble

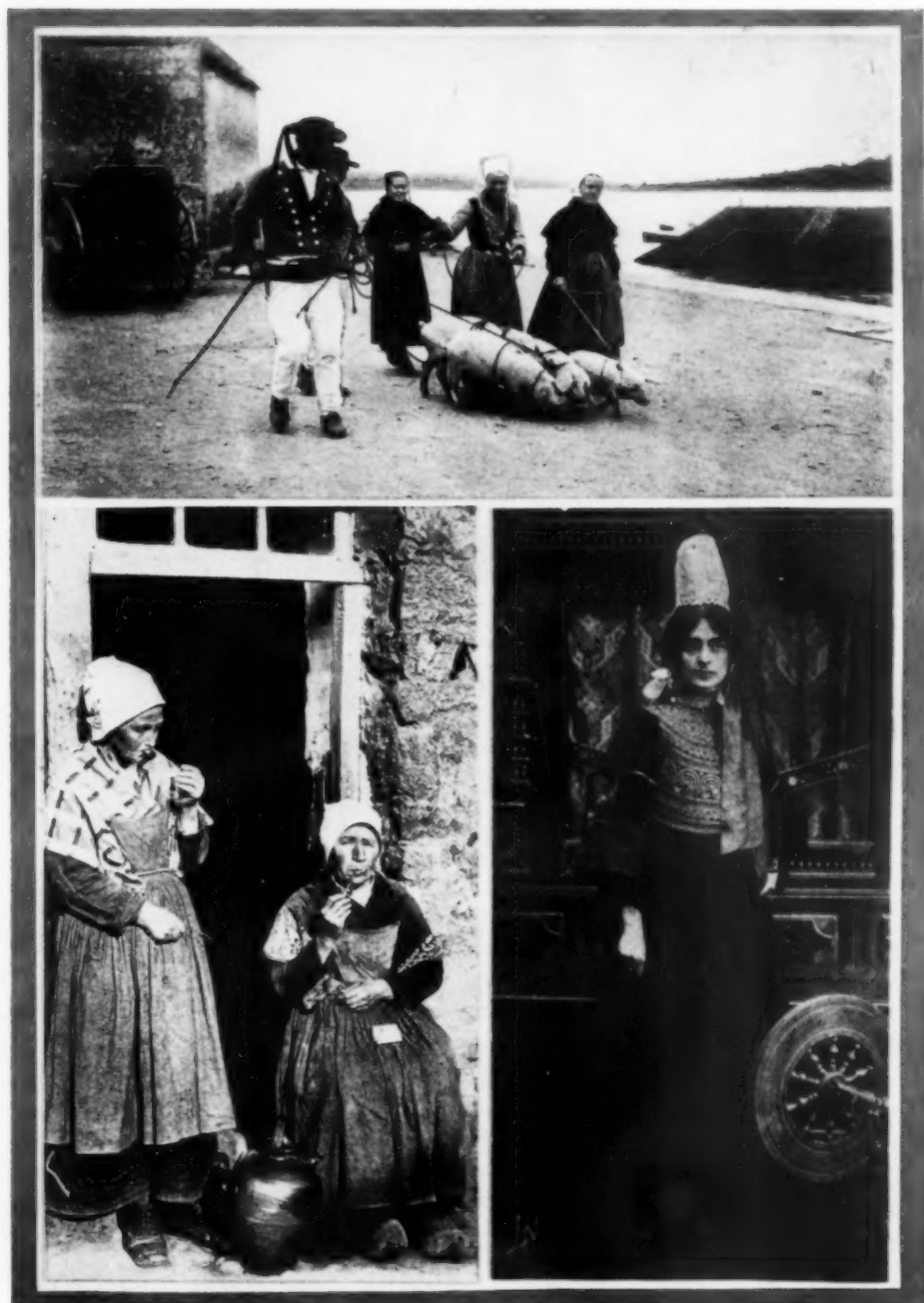


THE HUGE SLAVE WHEEL WHERE THE ABBEY'S PROVISIONS AND SUPPLIES WERE LIFTED BY PRISONERS TREADING THE WHEEL SQUIRREL-WHEEL FASHION



THE PEOPLE OF MONT ST. MICHEL AND THE NEIGHBORING TOWNS OF THE MAINLAND WEAR QUAINHT HEADDRESS AND THE COSTUMES OF BOTH MEN AND WOMEN ARE ALWAYS INTERESTING TO ANYONE WITH AN ARTIST'S EYE OR SOUL

The School Arts Magazine, March 1930



THE BRETONS OF BRITTANY WEAR PICTURESQUE COSTUMES, FURNISH THEIR HOMES WITH ARTISTIC FURNITURE AND THEIR MARKETS ARE GALA DAYS. THE GROUP ABOVE PICTURES THE WAY BRITTANY PIGS GO TO MARKET

The School Arts Magazine, March 1930



AN ETCHING OF THE FAMOUS CRYPT IN THE ABBEY OF MONT ST. MICHEL

around the city wall and down the street of little shops will be what you will enjoy most.

Coming from Pontarson on the funny little train, you will leave the train just outside the city wall and walk over to the double gateway. If you have baggage one of the woman porters will meet you with a wheelbarrow and carry your baggage to the hotel, as wheelbarrows seem to be the main baggage vehicle at Mont St. Michel. This double gateway is the boat gate or the port entry to this island city. Of course the island is not an island any longer, but more of a peninsula, since the long causeway has been built from the main land to the

island. This causeway is the route over which the train has brought you. The island is entirely surrounded with water excepting when there is not any sea, at which time the island is surrounded mainly by quicksands.

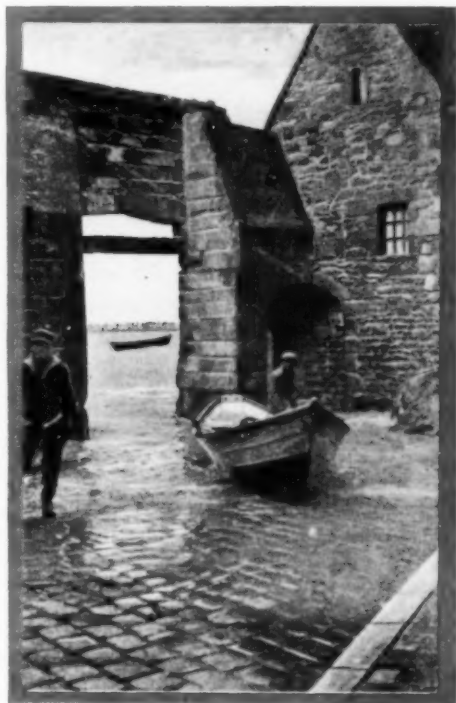
If you visit the island during the spring tides you may see a tidal wave every afternoon. People gather at some vantage point on the wall on the west side of the island to watch the coming of the tide, one of the remarkable sights of the world. About six miles of barren sands with only a meandering channel of water stretches between the island and the sea. A murmur rises in the air from nowhere and grows a little louder. At

the same time a line of traveling white appears in the distance. It draws nearer and nearer and its sound grows louder and louder and in a short time a crest of water sweeps up and around the island and the sea is in full evidence. During the spring tides the water often rises forty-four feet and all the Mont except the embankment is surrounded with water. Fishermen may be engaged to take one around the island, and you will have unfolded before you a grand and most impressive view of the Mont which no other trip can impart.

As the sea goes out as swiftly as it comes up, two hours after the going out of the tide one can walk around the island and in fact, walk as far as Tombelaine, another little island west of



STAIRWAYS IN MONT ST. MICHEL
TELL OF CENTURIES OF USE



THE BOAT GATEWAY BECOMES A WATERWAY IN
MONT ST. MICHEL WITH THE RISING OF THE TIDE

Mont St. Michel, if one does so with a guide. To go without a guide may mean death by quicksand, a danger that always exists on the sands surrounding the island.

A short distance from the main entrance is Madame Poulard's place where the famous omelettes are cooked over the open fireplace in a long-handled skittle by a Breton woman costumed in the picturesque Brittany dress; and the best place to stay, if one likes a place in harmony with the location.

As you wander up the street you will find many little shops with handicrafts of varying artistic merits. Little vases made at a pottery in Mont St. Michel

are decorated with the odd figures that appear on the famous tapestry woven by the women of William the Conqueror during the eleventh century. Bayeux, where this famous tapestry is preserved and where William was born, is but a short distance inland from Mont St. Michel.

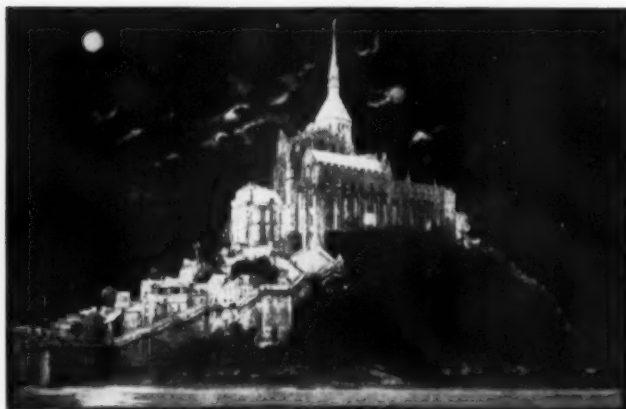
After exploring all the lower street you can go up a stairway on to the wall and find more shops and houses on the ramparts. Here you will find the vegetable man with his daily supply bargaining with the housewife in a window above. A little basket is let down with her francs and returns on the end of a rope with her daily order of greens. A few steps further on another housewife is hanging up the family stockings all in a row to dry in the western breeze. A little farther on you find a little shop where you may buy etchings or a real oil painting showing Mont St. Michel in varying moods and colors. Too, there is a museum with things pertaining to the history of Mont St. Michel, and also a large collection of watch clocks, the artistic cut fret disks used during the



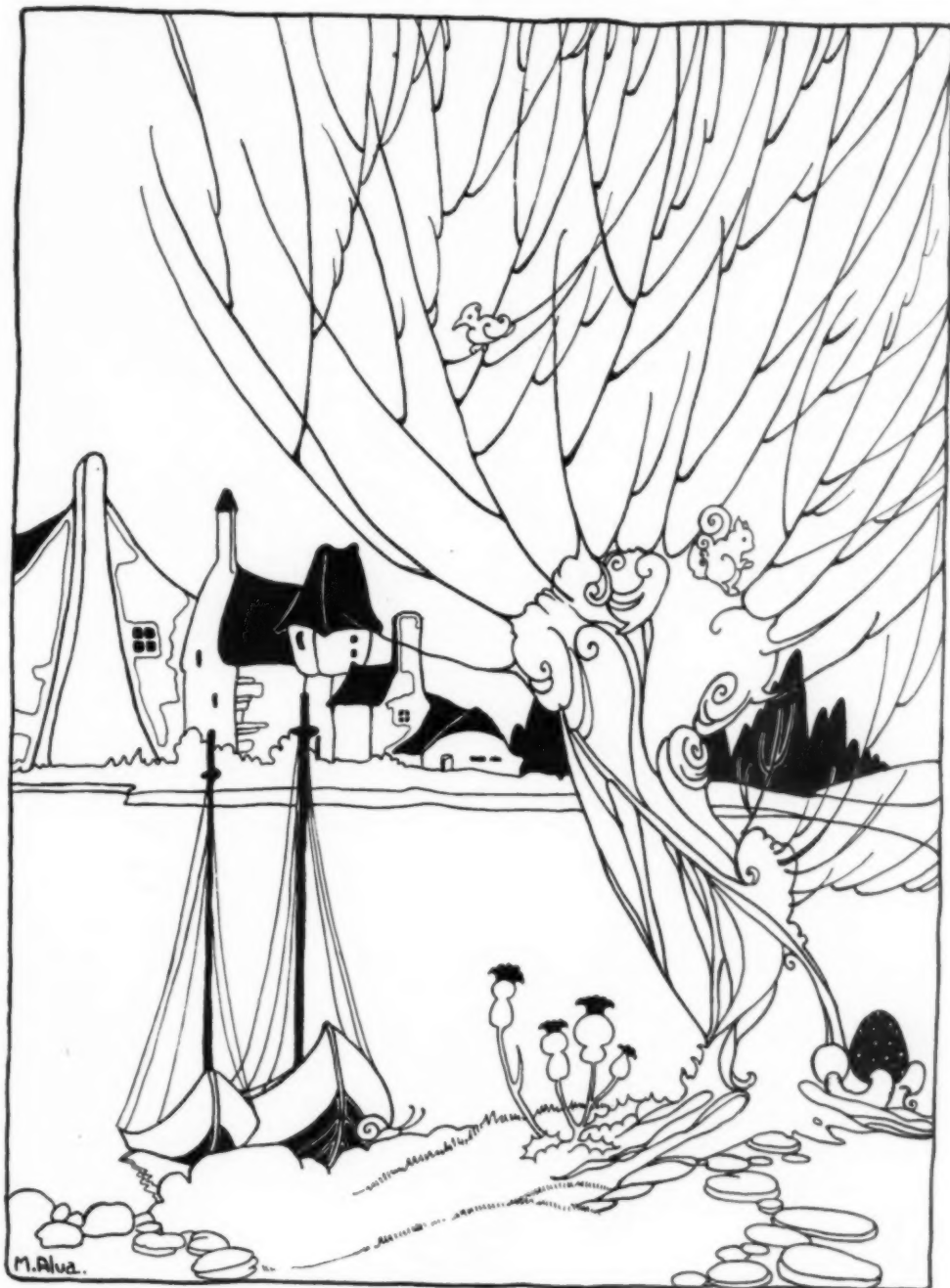
BRITTANY WOMEN POUND THEIR WASHING TO A SNOW WHITE RESULT, USING THEIR STREAMS AS LAUNDRY TUBS

seventeenth century to protect the works of their timepieces. This set is considered the finest collection of these beautiful metal pieces in the world and are well worth seeing.

Several days are none too many for the visitor to spend at this remarkable marvel in Brittany, and one leaves, planning to come again, and as time passes you will wonder if Mont St. Michel really existed or was only a dream. It is a dream city that has come down the ages from remarkable centuries, a city on the edge of a continent, where the tidal wave of modernism has left a bit of the past for visitors to enjoy today.



MONT ST. MICHEL BY MOONLIGHT IS A MEMORY OF BEAUTY



THE SHIP AT THE MOORING IS WAITING TO TAKE ONE FOR A RIDE DOWN THE QUIET BRITTANY CANAL, UNDERNEATH ANCIENT WILLOW TREES. SUCH IS THE IMPRESSION BROUGHT TO US IN THIS DRAWING BY M. ALVA

The School Arts Magazine, March 1930

Woodcuts from France

EDITH SERRELL

Dobbs Ferry, New York

ON a mountain-top looking down to the Mediterranean through cypress trees and olive groves, there lives a gentle woodcutter. He is well known in the world, from which he lives rather aloof, content with his family, his work, and a little music in the evening to finish off the day.

I went to him in all humility, wishing to learn something of his art, and he received me with kindness.

"Ah," he said, "you are American? It is well. We like Americans and admire them. They have a brilliant future in art as in other things. But they are in too great a hurry to get to that future, is it not so? Are you patient?"

"Yes," I said, "I am patient in the things I enjoy doing." He smiled.

"Very well, then, we can start." And from such a start I expected to work untiringly for a month or two on the same block of wood. It was, therefore, an agreeable surprise to find that I could, in four or five lessons, learn enough to enable me to continue alone.

"Seeing that you have a basic knowledge of composition and design, which is the essential thing," said my teacher, "I merely have to show you how to handle your tools, and then you must practice, practice, practice."

The tools for a plain woodcut are the same as for the making of linoleum blocks: two or three gouges of different sizes, and a knife. They have to be kept very sharp, and the first thing a student has to learn is to keep his left hand safely out of the way of his right one. The work is a little fatiguing at first, but the result is so much more satisfactory than linoleum that it is unquestionably worth the trouble. This is the primitive technique first used by the Japanese, centuries ago, producing those strong and simple effects of light and shade so much appreciated in modern illustrating.

There is, of course, a vast difference between these woodcuts and wood engraving, which is done with the burin, and does indeed require infinite patience, in its minute intricacies. Box wood, which is one of the hardest, is used for those. For my first attempt I was given a plain piece of pine board, nicely smoothed and sandpapered, on which I sketched the old woman on the uphill road. Then, finding in my portfolio some sketches of Brittany and Switzerland, I worked those out on fine blocks of cherry wood.

"If you can see your woodcut complete before you begin it," said my teacher, "then do it. Never attempt something that you don't clearly see."



SCENES CUT ON PINE AND CHERRY WOODS AND PRINTED ON
TONED PAPERS, BY EDITH SERRELL, DOBBS FERRY, NEW YORK

The School Arts Magazine, March 1930

ALENCON, FRANCE, WOODBLOCKS



WOODCUTS OF SCENES IN ALENCON, FRANCE. CUT BY A FRENCH WOOD ENGRAVER FOR THE MUNICIPAL OFFICE OF ALENCON, FRANCE

The School Arts Magazine, March 1930

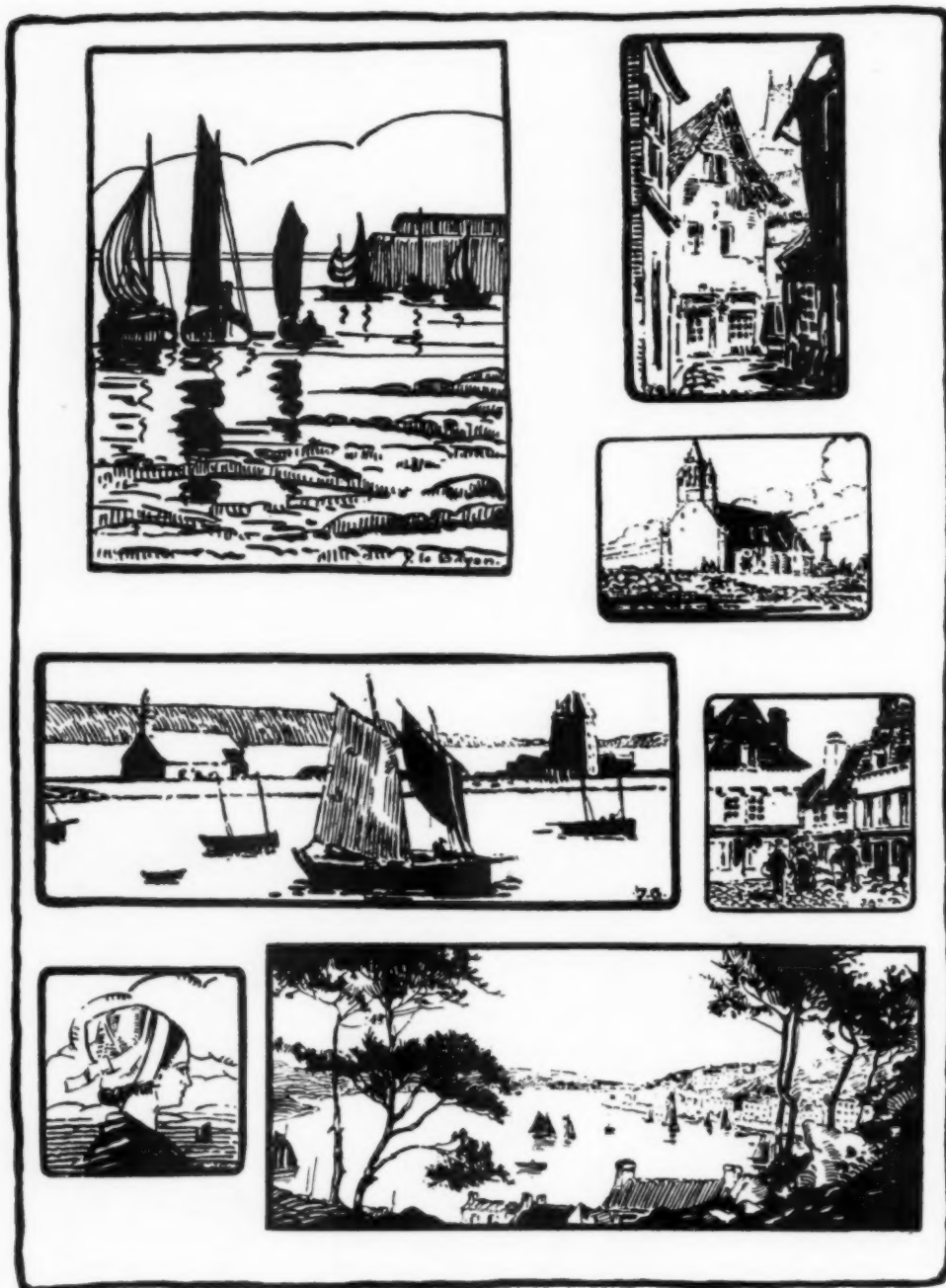
BRITTANY, FRANCE, PEN SKETCHES



PEN SKETCHES WITH A WOODBLOCK STYLE OF LINE. DRAWN BY FRENCH ARTISTS, SHOWING SCENES IN BRITTANY, FRANCE

The School Arts Magazine, March 1930

BRITTANY, FRANCE, PEN SKETCHES



PEN SKETCHES IN BRITTANY BY FRENCH ARTISTS, ILLUSTRATING
A LINE AND MASS METHOD OF ILLUSTRATION RENDERING

The School Arts Magazine, March 1930

QUIMPER POTTERY DESIGNS



DECORATIVE MOTIFS OF BRITTANY AND NORMANDY USED IN THE POTTERY OF QUIMPER, BRITTANY. THE FIGURES REPRESENT THE BRETON AND NORMANDY TYPES OF COSTUMES

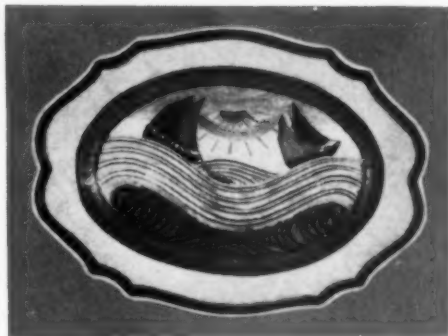
The School Arts Magazine, March 1930

QUIMPER, BRITTANY, POTTERIES



QUILLIVIC, THE FRENCH SCULPTOR, MODELS A BRETON HEAD AT THE QUIMPER POTTERY. BELOW IS A BRITTANY WORKER AND A SCENE OF THE SPECIAL WOOD USED FOR THE FIRING KILNS AT THE FAMOUS QUIMPER POTTERIES

The School Arts Magazine, March 1930



A GROUP OF PLATE DESIGNS SHOWING BRITTANY FISHING BOATS BY QUILLIVIC, ARTIST, SCULPTOR, ENGRAVER, DESIGNER. THE PLATES ARE PRODUCED IN THE POTTERIES OF QUIMPER, BRITTANY, FRANCE

The School Arts Magazine, March 1930

BRITTANY SCENES



ABOVE, THE TOWER OF LABOR OR THE TOWERS OF WORSHIP ARE SKETCH SUBJECTS IN BRITTANY. BELOW, A GROUP OF BRITTANY CHILDREN IN SUNDAY DRESS WHICH TRANSFORMS THEM INTO LIVING DOLLS

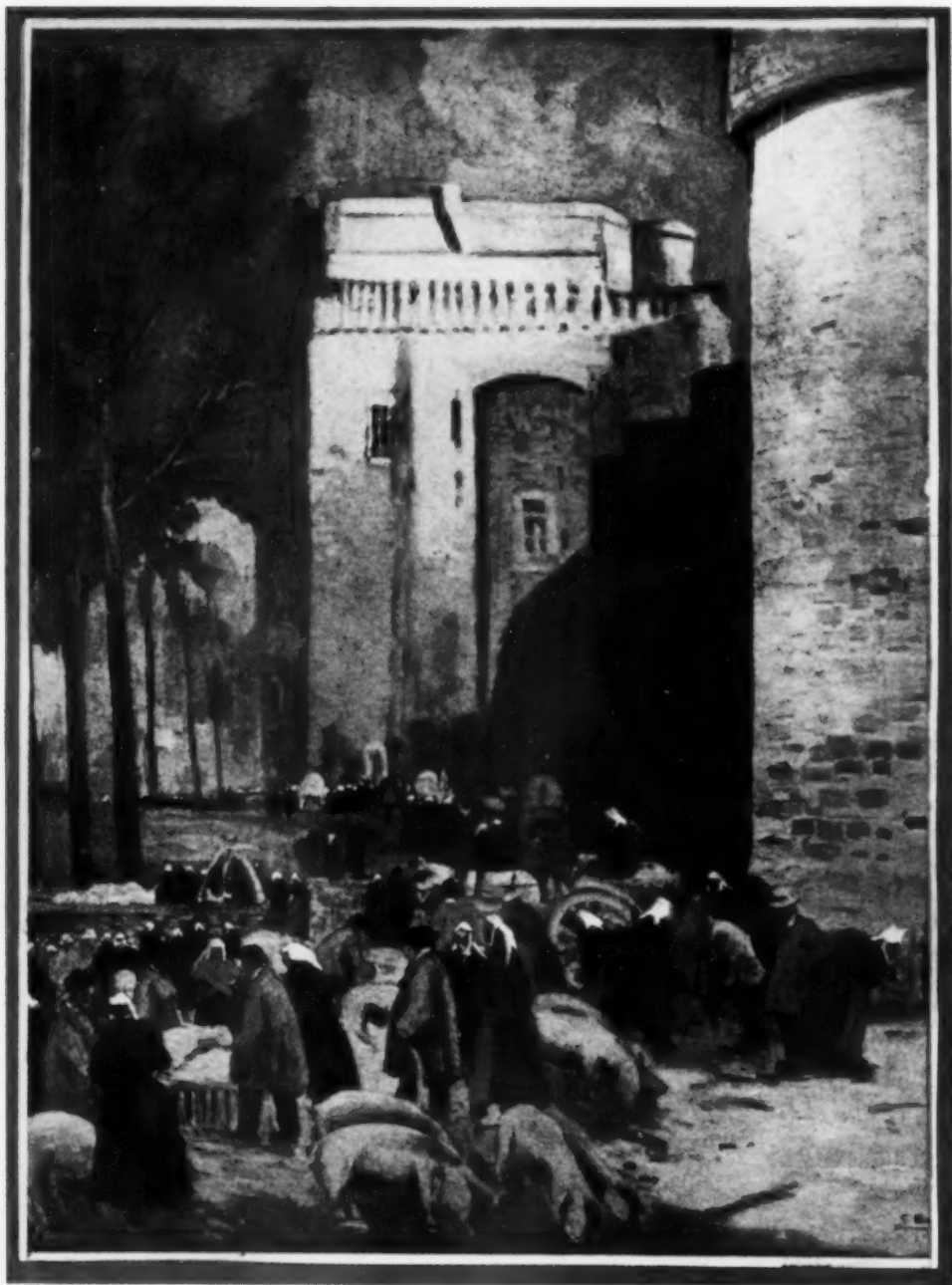
The School Arts Magazine, March 1930



THE BRITTANY FISHERMEN SAIL AWAY TO THEIR FISHING PLACES IN THEIR ORANGE AND BLUE SAILED BOATS WHILE THEIR WIVES MEND NETS IN THE SHADY OUT-OF-DOORS OF THEIR INTERESTING STREETS

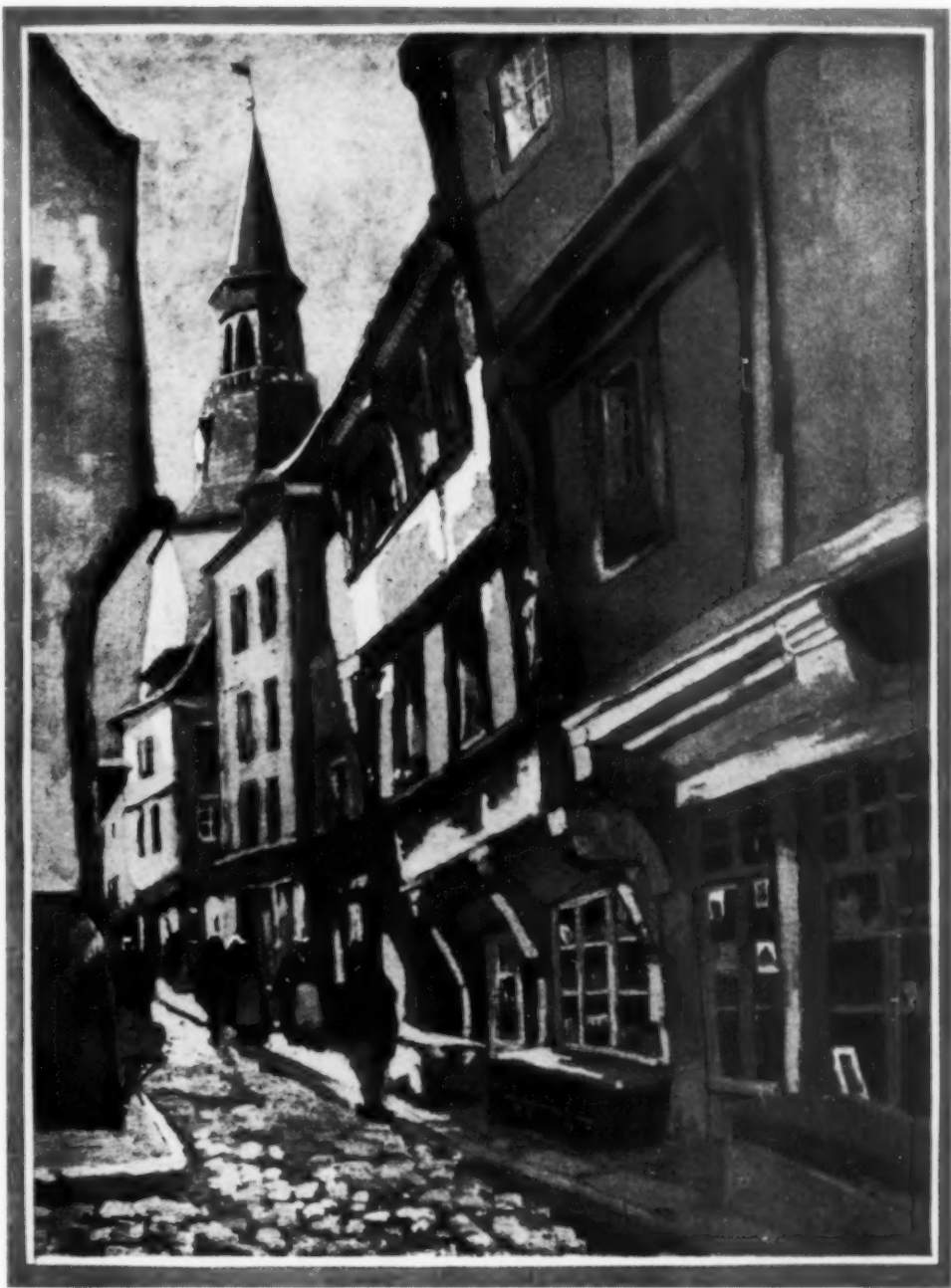
The School Arts Magazine, March 1930

DINON, FRANCE, MARKET SCENE



THE SUNDAY MORNING PIG MARKETS, WHERE BRETONS IN PICTURESQUE COSTUMES BARGAIN OVER SPOTLESSLY CLEAN PINK PIGS, IS A PICTURE TO INTEREST ANY ARTIST WHO LIKES LIFE

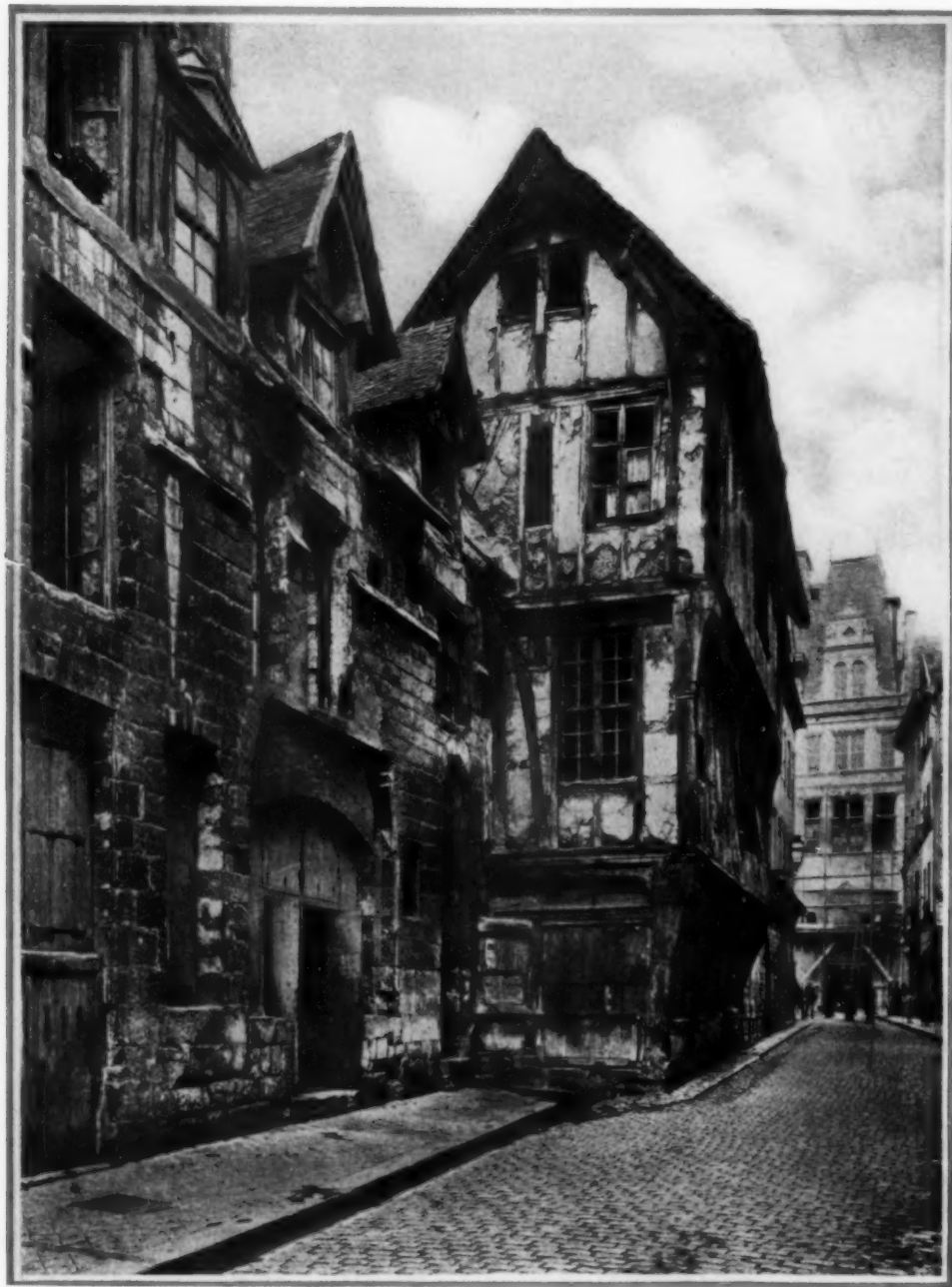
The School Arts Magazine, March 1930



THE OLD, QUIANT ARCHITECTURE OF DINON, BRITTANY, BECKONS MANY ARTISTS TO ITS LOCALITY

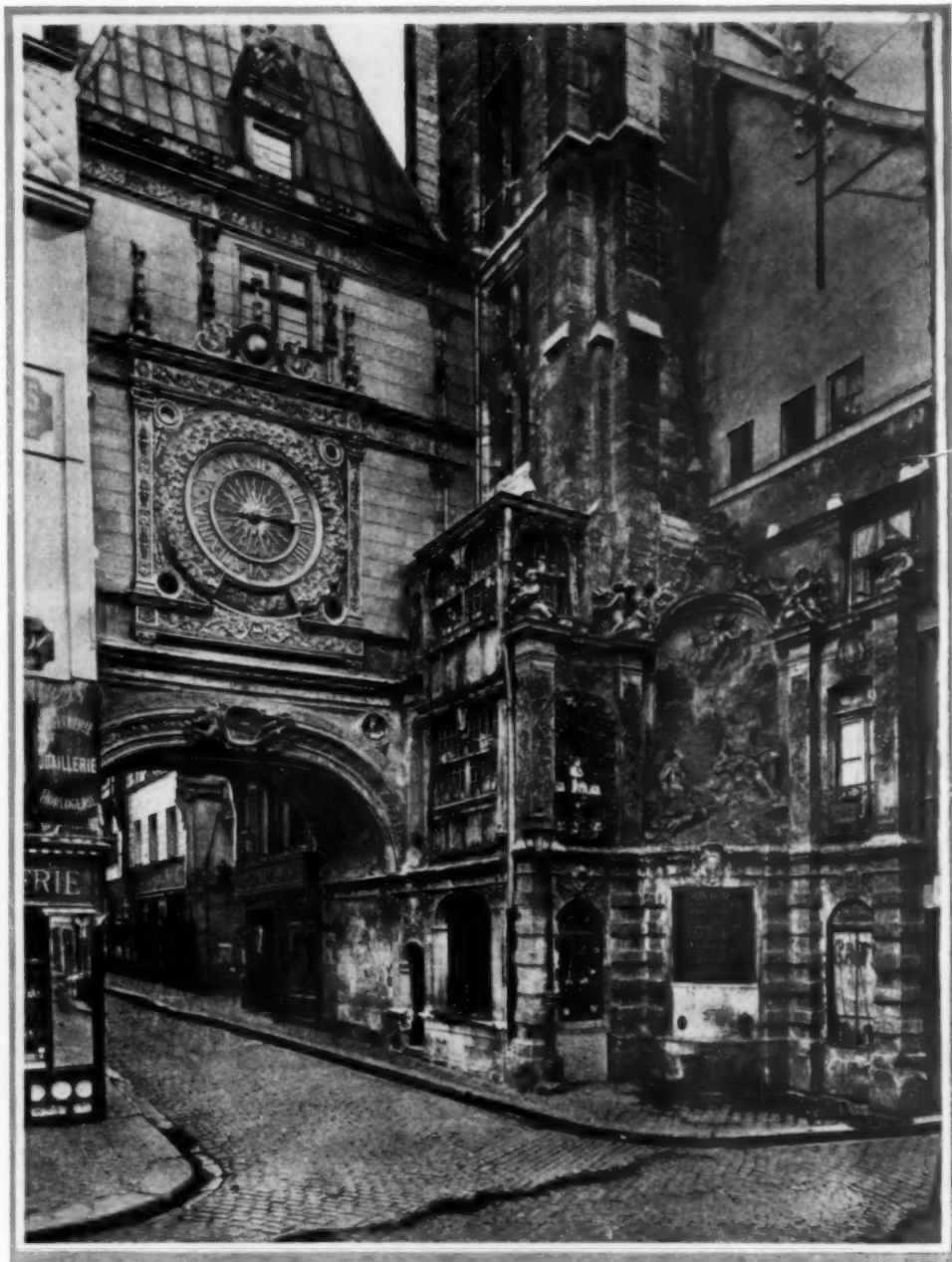
The School Arts Magazine, March 1930

STREET IN ROUEN, FRANCE



THE OLD HOUSES AND OLD STREETWAYS OF ROUEN, NORMANDY, ARE FEATURES OF INTEREST TO ARTISTS WHO SKETCH IN NORTHERN FRANCE

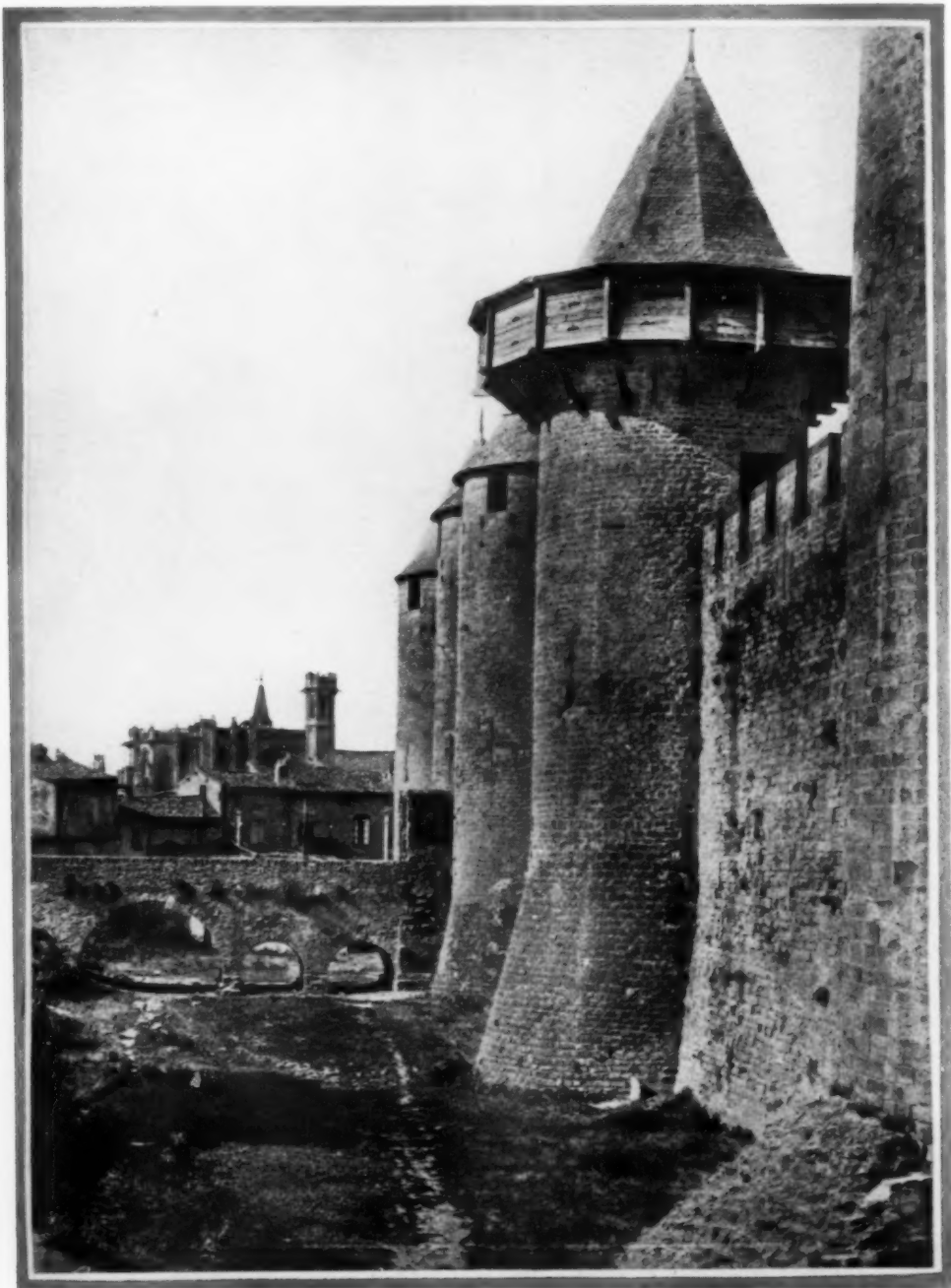
The School Arts Magazine, March 1930



THIS WONDERFUL OLD CLOCK, CONSIDERED THE OLDEST CONTINUOUSLY RUNNING CLOCK, BRIDGES ONE OF THE MAIN STREETS OF ROUEN, NORMANDY, FRANCE, KNOWN AS THE "MUSEUM CITY"

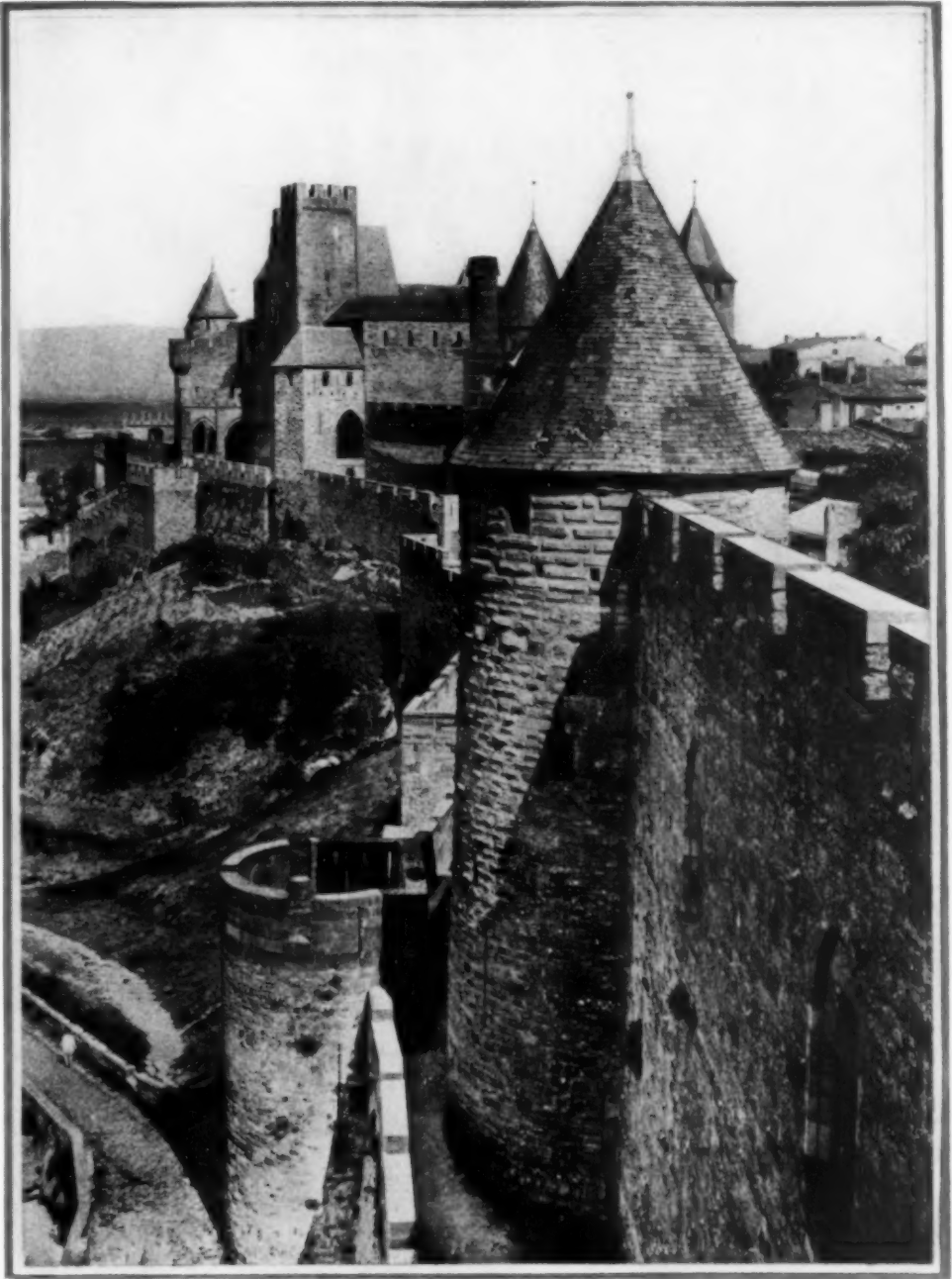
The School Arts Magazine, March 1930

CARCASSONE TOWERS



CARCASSONE, THE PERFECT MEDIEVAL WALLED CITY IN SOUTHERN FRANCE, HAS ITS MOAT AND DRAWBRIDGE, THOUGH THIS MOAT IS DRY AND THE ARMORED KNIGHT HAS PASSED ON

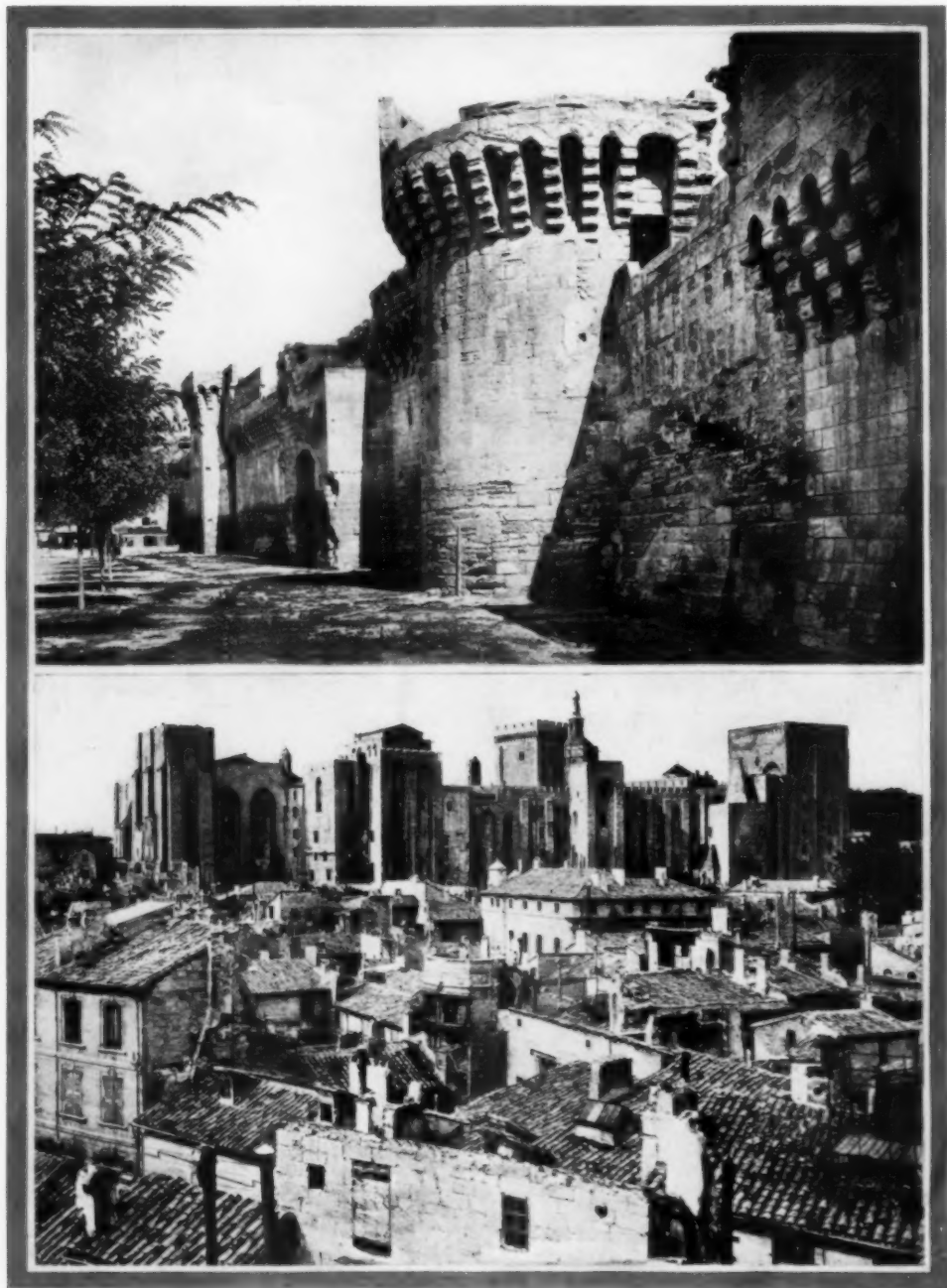
The School Arts Magazine, March 1930



THE TOWERED AND EMBATTLED WALLS OF CARCASSONE WITH ITS INHABITED ENCLOSED TOWN IS ONE TO DELIGHT BOYS AND GIRLS AND ARTISTS AND GROWN-UPS WHO LIKE TO LIVE THE DAYS OF KNIGHTHOOD OVER AGAIN

The School Arts Magazine, March 1930

AVIGNON, SOUTHERN FRANCE



AVIGNON, SOUTHERN FRANCE, WITH ITS MASSIVE WALLS AND PAPAL PALACE AND GARDENS, IS LOCATED ON THE BANKS OF THE RIVER RHONE. THERE IS MUCH OF INTEREST FOR THE ARTIST IN AVIGNON AND ITS ENVIRONS

The School Arts Magazine, March 1930

SCENES IN NORMANDY, FRANCE



THE NORMANDY THATCHED COTTAGES GROW FLOWERING IRIS ON THE RIDGE
AND BLOSSOMING PLANTS FIND GROWTH ON THE ROOF SLOPES OF OLD HOUSES



THE PEASANTS OF FRANCE GATHER AT THEIR WATER
FOUNTAINS AND WEAVE IN GOSSIPY GROUPS IN SUNNY CORNERS

The School Arts Magazine, March 1930

SKETCH SCENES IN FRANCE



CHURCH IN HONFLEUR, FRANCE



Le clocher de St. Catherine d'Honfleur



A WOODBLOCK SCENE AND A PEN SKETCH IN VANNES, BRITTANY, BY FRENCH ARTISTS, AND PHOTOGRAPHS OF THE SUBJECTS USED. THIS PAGE IS A GOOD COMPARATIVE STUDY FOR YOUNG ARTISTS

The School Arts Magazine, March 1930

METAL FLEURS DE LIS



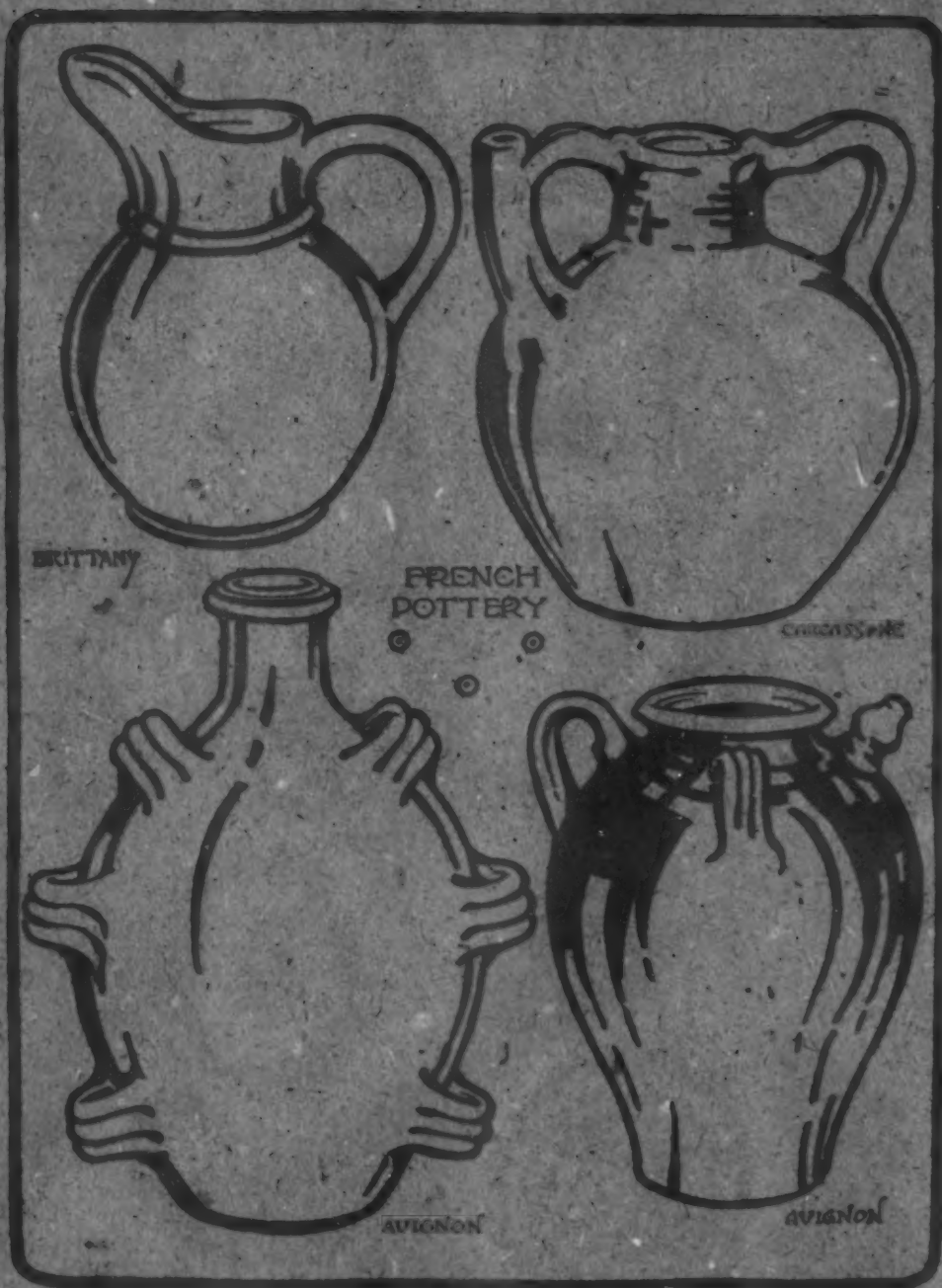
FRANCE



The smallest pieces of ironwork during
the medieval days of France were
thoughtfully made beautiful.

The Oxford Arts Magazine, March 1936

PLATE I



The peasant pottery of southern France, made of brilliant glazed yellow and green pottery, is designed for durability.

The School Arts Magazine, March 1930

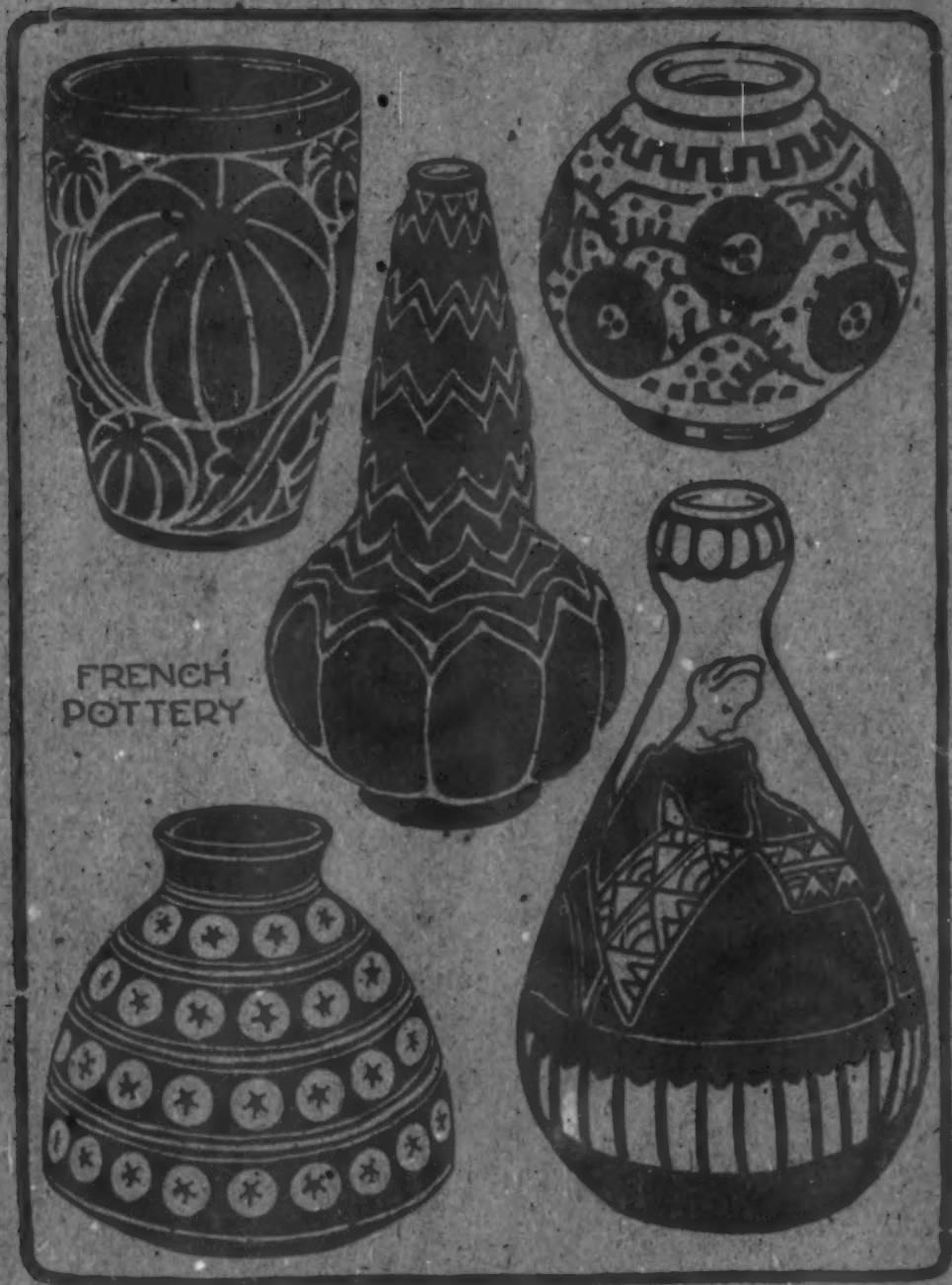
PLATE 2



The modern and old forms of pottery from agricultural sections of France are well formed and beautifully decorated.

The School Arts Magazine, March 1920

PLATE 3



The three examples of pottery at the top are from a pottery in Nancy, France. The two lower types are from Quimper, in Brittany, France.

The Johns Arts Magazine, March 1900

**FRENCH
BRASS and COPPER
WARE**



CORCAINHEAU



DINON



DINON



QVIMTEIL

Peasant copper and brass ware used in
Brittany, France, for milk, water, and
wine.

The School Arts Magazine, March 1929

PLATE 5



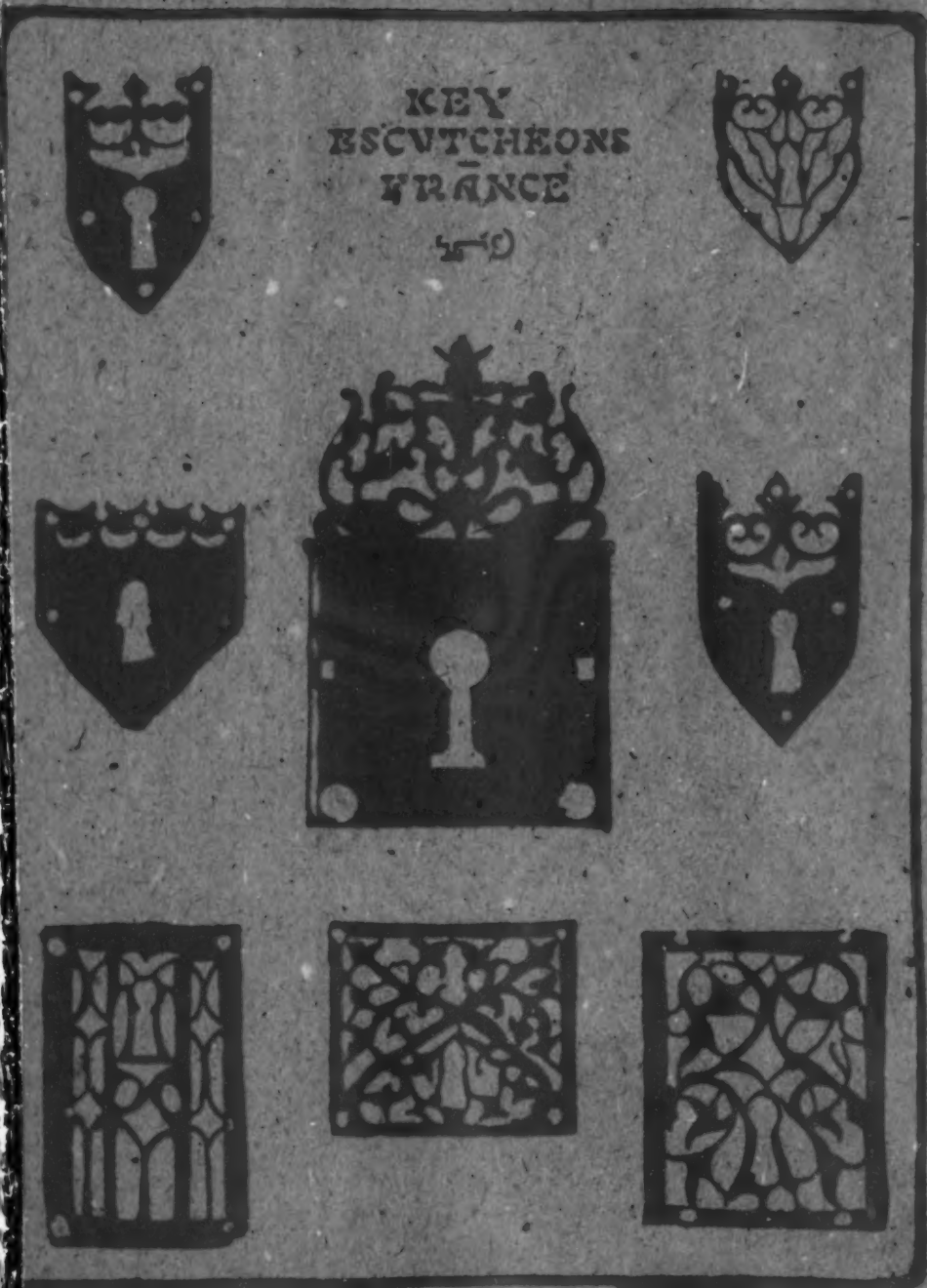
The old armoires, or cupboards, of
Normandy are carved with quaint
paneled designs.

The School Arts Magazine, March 1900



The carved armoires of Normandy, France, are in harmony with the old thatched roofs and half-timbered walls of Normandy homes.

The School Arts Magazine, March 1930



The key escutcheons of the old homes
or castles of long-ago France were care-
fully wrought by medieval craftsmen.

The School Arts Magazine, March 1920

PLATE 8

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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A Movie of Mont Saint Michel

CAROLINE D. PENNYPACKER

Milwaukee Country Day School

MONT SAINT MICHEL is one of the most interesting of the early monasteries of France. Begun in the eleventh century, generations worked on it, consequently Roman arches are there in perfection, as are the later Gothic ones, making unusual comparison in their similarities and differences. This monastery is built on the peak of a rocky island, on the coast of Brittany.

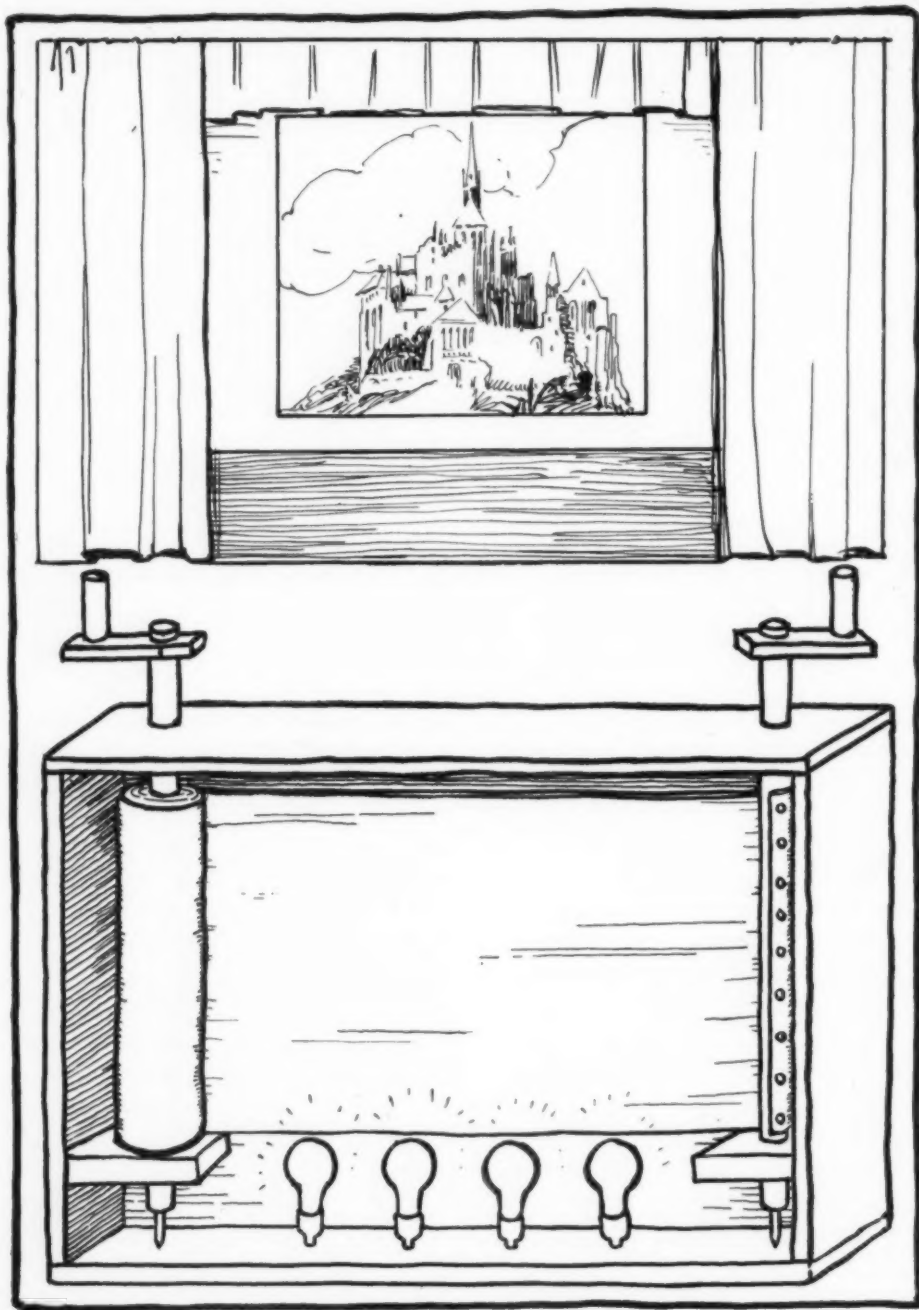
It was a project the sixth grade of the Milwaukee Country Day School worked out and it allowed a wide field for perspective that would have been unthinkable had not the interest minimized the problems. Architecture, color, lettering, history, and geography all took their places.

The students worked from postcards, illustrations or travel posters of this "most masculine church of France." Each pupil chose what he wished to

paint. Curiously, the selection of no two pupils was the same. As hardly any part of the monastery is on the same level as its neighboring room, due to the steepness of the rock on which it is built, there is much diversity of interest.

We worked on three strips of window shade which permitted sixteen pupils to work at the same time; later the strips were machine stitched together, making the movie forty feet long and twenty inches wide. Showcard paint and pen and ink were the media employed, neither of which chipped off much, later in the rolling.

Only two pictures were done in pen and ink—a wild boar among large forest trees to show the life the druids found, and the title page. All the other pictures were in monochromatics, each pupil selecting the color he felt his subject called for, and this made an



TOP: FRONT OF MOVIE, WITH CURTAINING WHICH WAS NOT MOVABLE. BOARD AT BASE HIDING FOOTLIGHTS. BOTTOM: REAR OF MOVIE, SHOWING THE TWO ROLLERS; WINDOW SHADE TAUT, AND FOOTLIGHTS. CAROLINE D. PENNYPACKER, MILWAUKEE COUNTRY DAY SCHOOL

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acceptable variety when the complete movie was shown.

The title of the picture was lettered beneath each, and the pupil who had done it told the story of his picture. The individual units were 16 x 20 inches, with four inches for the separation. One and one-half inches was allowed as margin at the top, and two and one-half inches at the bottom of the window shade, making the twenty inch width.

The diagram of the back of the movie shows the packing box, 46 inches long, 28 inches high, and 4 inches deep. The rollers are broomsticks set in shallow auger holes in blocks on either side of the stage, and back of the curtains that were stationary.

Each block was three inches high, so the footlights gave a good light, and the window shade could move freely.

The rollers go through holes in the top of the stage and one inch above. Handles of coffee grinders let one boy unroll the movie while another rolled it up. The heavy elastic bands fastened by large screw-eyes kept the movie taut and prevented sagging. The window

shade was thumb-tacked to the rollers.

Invitations were sent out with a block print of Mont Saint Michel on each. Old French songs and legends gave a setting for the movie when it was given.

The program, omitting names of participants, follows:

- The Marsellaise, Class
- How the Marsellaise came to be written
- Explanation of the Movie
- Legend explained
- France as it is today (map)
- Life in the forest of Scissy (picture)
- Ancient France (map)
- Crypt of Mont Saint Michel (picture)
- Captured English cannon (picture)
- Mont Saint Michel (picture)
- Chapel (picture)
- L'Aumonerie (picture)
- The old wheel (picture)
- The Cloister (picture)
- The Huge Cellar (picture)
- The Refectory (picture)
- Chapel of St. Aubert (picture)
- North tower and fortifications (picture)
- The stairway and fortifications (picture)
- Chanson de Rolland and the Great Sword
- Durendal
- Chanson de Rolland (song), Class

This was part of the art work of the Sixth Form.

Decorative Designing with Seeds

HELEN COGSWELL

Art Instructor, Colorado School for the Deaf, Colorado Springs, Colorado

ALL children are eager to try new things and the deaf child is no exception. In fact, deaf pupils seem to tire even more quickly if given the same sort of project week after week, and if the teacher wishes to keep their interest aroused, a frequent introduction of novelty is advisable.

The deaf child, being undisturbed by

sounds, has a power of concentration seldom seen in the normal child. Because his impressions are entirely visual, they are photographic and for that reason he is slow at creating complicated story pictures. However, he is also so observing that his accuracy in portraying details is often astonishing. Less imaginative than the normal child, he

does his best work when supplied with materials he can "handle" rather than when given the more abstract pencil and paper. This is the result of his having been constantly encouraged in every sort of craft, game or puzzle inclined to develop nimble fingers and quickness of perception. He especially likes puzzles and is usually clever at solving them.

Pupils of the Colorado School for the Deaf were consequently fascinated with the making of what were christened "seed panels." They felt that they were being allowed to work out glorified puzzles with nature's own puzzle pieces—*seeds!* Best of all, their designs might be original ones with the promise of becoming useful and beautiful ornaments when finished. The children were inspired by the gorgeous array of materials. There were wallboard foundations, seeds of all sizes, shapes and kinds, glue for fastening them on, poster paints in a variety of cheery colors, shellac and, of course, pencils, brushes and rulers. No wonder there was feverish activity in the classroom from the moment they grasped the significance of the problem.

Although unframed, heavy cardboard may be used as a base for the panels; the foundations in this case were cut from wallboard. Two sizes were used—9 x 12 inches and 6 x 9 inches. This work was done in the school carpenter shop where the pieces were also framed in half-inch quarter-round applied as a border with mitered corners and glued or tacked in place. When such framing is inadvisable, an effective finish may be had by gluing on a border of large seeds.

Before starting to draw, the pupils were shown various types of mosaic designs to enable them to visualize their

patterns in small units. No copying was allowed, except when dragon, griffin or similar mythological motifs were used.

The framed panels were then distributed and each pupil, after drawing his design on a separate sheet of paper, transferred it to the wallboard with carbon paper. If a definite color scheme had been chosen, and the background was not to be covered with seeds, it was painted first, so that the difficulty of "going around" the seeds might be avoided.

Many different kinds of grain, and flower and garden seeds—ranging in size from tiny lettuce seeds to corn, beans, and sunflower seeds—had been collected and placed in individual boxes on a convenient table. Flat seeds such as hollyhock, pumpkin, squash, melon and cucumber seeds adapt themselves to many forms of design, while wheat, oats, and barley are excellent for outlining. Beet and chard seeds make very decorative tree trunks and branches, having a rough bark-like appearance. Peas and similar seeds do nicely for fruits and calendula seeds seem especially made for stems and stamens. The finer seeds such as lettuce, dill, flax, poppy, and millet are good for backgrounds.

The seeds may be gathered by the children themselves if the work has been planned in time. If not, the more common grains and garden seeds can be had from a variety of sources. Often some friend whose hobby is gardening will be glad to donate seeds gathered in larger quantities than needed.

After transferring the design, each pupil, equipped with several small boxes, chose seeds that he thought were best adapted to his design and at the end of



DESIGNING WITH SEEDS, GRAINS AND KERNELS HAS BECOME A MOST INTERESTING PROBLEM WITH PUPILS OF THE COLORADO SCHOOL FOR DEAF, UNDER THE GUIDANCE OF HELEN COGSWELL, INSTRUCTOR

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the art period, emptied each kind back in the box to avoid waste.

The gluing on of the seeds was eagerly begun and seemed to be the most enjoyable part of the whole process. A large-sized can of strong glue was divided into covered bottles, one of which was shared by two pupils. Small paint brushes were used to apply it and were washed out at the close of the class. When covering a background with small seeds, the glue was spread over a large part of it at a time as evenly and quickly as possible. Then the seeds were poured on and pressed down firmly with a small block, those not sticking being shaken back in the box. The larger seeds were fitted in a few at a time, always using plenty of glue so they might not chip off.

After the seeds were all in place, a coat of shellac was applied (either by brush or spray) to prevent the moisture in the paint from dissolving the glue. When it had dried, the painting was begun.

A few of the panels made from seeds with distinct coloring, were left unpainted, but most of them were improved by attractive color schemes. Then the wooden frames were painted with harmonizing shades of poster paint mixed with a little glue as an aid to smoothness. A final coat of shellac was quickly applied to each panel by pouring enough liquid directly on the design to cover it and then pouring it off. After the frame was shellaced with a brush in

the regular way, the panel was declared finished.

Many articles besides panels may be decorated with seed designs. One girl cut a frame from wallboard to fit a stained-glass window design made earlier in the year. Taking her cue from the experiments being carried on with seeds, she covered the frame with a heavy coat of glue and poured glossy, brown flax seeds over the entire surface, patting them down evenly. An edging, and simple corner designs of larger seeds touched up with a little color, made an attractive finish.

A boy, whose special delight was the making and decorating of wooden boxes, brought one he had made of rather rough material. Being geometrically inclined, he applied a design to the top and sides with a ruler and compass and finished the principal motifs with pumpkin seeds, cantaloupe seeds and split peas. The background was covered with carefully placed hollyhock seeds. A coat of shellac over the unpainted seeds, plus a few touches of metallic paint, and the rough box was transformed into a charming little treasure chest.

In spite of technical crudities in the finished pieces, everybody concerned felt a tremendous pride in the results of seed designing, and contrary to the usual desire for an entirely new problem, the children were already planning their next seed patterns before the shellac on the first ones had dried.



Tapestries of France, or Magical Storied Cloths

The Ninth of a Series of "Art Abroad" Chats with Children

BEULA MARY WADSWORTH

Assistant Editor, The School Arts Magazine

GOOD morning, boys and girls. So interior decoration has become your problem this month. One of you asked me a very good question not long ago, in fact, several of you wanted me to answer it—"What is tapestry?" To help answer your inquiry I have brought a strange lot of samples to show you.

Here are one, two, three, . . . seven different kinds. This first is a piece of carpeting called Tapestry Brussels; this is a piece of needlework called "petit point"; and this is a silk piece with woven pattern made to look like "petit point." The shop man called all of these tapestry. This picture panel woven by a machine he also called tapestry. This cloth printed by machinery and this blockprinted by hand on rep he called tapestry, too. Now one more sample—a roll of tapestry wall paper. I am going to surprise you now. Not one of these is real tapestry. I haven't even a piece of true tapestry to show you. I am sorry. Tapestries are so costly that only museums and homes of wealth can have them.

Ted and Janet, our little story people traveling in Europe, had reached Paris. They too asked, "What is tapestry?" after hearing Dad speak about the wonderful French tapestries. Dad was pleased that his son and daughter wanted to know.

"Tapestry," said he, "is a cloth woven of fine wools, silks, and some-

times gold and silver by hand on a loom. To show you how the loom works, we shall take a trip to a factory some day.

"I first became interested in tapestries when I was a young man," went on Dad, thoughtfully. "At that time I was often made a guest at the beautiful home of a friend in New York. This friend loved tapestries and having wealth, he collected them. He had large tapestry panels hung to fit all of the main wall spaces of his hall, stairway, and drawing room. Those panels were woven pictures of forests and horses and people of the age when 'knighthood was in flower.' I remember that in the evening the firelight made the mellow colors fairly glow, and the gay knights and their ladies in quaint costumes seemed very friendly indeed. The tapestries were hung with a gentle looseness so that the unevenness made the foliage and figures seem to have movement. What a satisfaction to live amidst such beauty! Albert urged that if ever I went to Paris, to be sure to see the tapestries at the Cluny Museum. Therefore, family, to Cluny we go tomorrow."

And to Cluny they went. The museum building itself proved worthy of a visit. The door through the garden wall into the Court of Honor, Ted and Janet noticed, was decorated with great wrought iron hinges and heavy nail heads such as they had seen in Spain.

The main building, palace-like, was beautiful with Gothic stone carving on window, gable, turret and gallery. (Figure 1).

How fascinating was every room within! They all wanted to tarry long with the stained glass, iron work, ceramics, and other choice collections of arts from medieval times, but Dad wanted to begin with the tapestries in Room 20. Yes, here they were.

The six great tapestries called "The Lady with the Unicorn" were each over twelve feet high (Figure 2). (The unicorn, by the way, was a fairy animal something like a deer.) The coloring of the panels was chiefly a "smothered red"—as one writer described it—creams, golden yellows, lake blue, and mellow wood colors.

"These colors are much the same as those in the simple, rich color schemes that we saw in the ancient stained glass windows at Strasburg," remarked Mother.

"Yes," replied Dad, "those windows and these tapestries were made at about the same time in the fifteenth century when artists realized that great beauty was possible with the use of a few colors. The weavers probably used as few as twenty colors in these Gothic tapestries. Two hundred years later the weavers made tapestries look like paintings (Figure 4c) using as many as 20,000 colors. We shall see some of them in the Louvre Museum where many of them picture scenes in history. These earlier tapestries are much more beautiful than they. Why? Because being flat in design they decorate a flat wall perfectly. Notice how flat, almost poster-like, these tapestries are. Every part is designed to fill the foreground only.

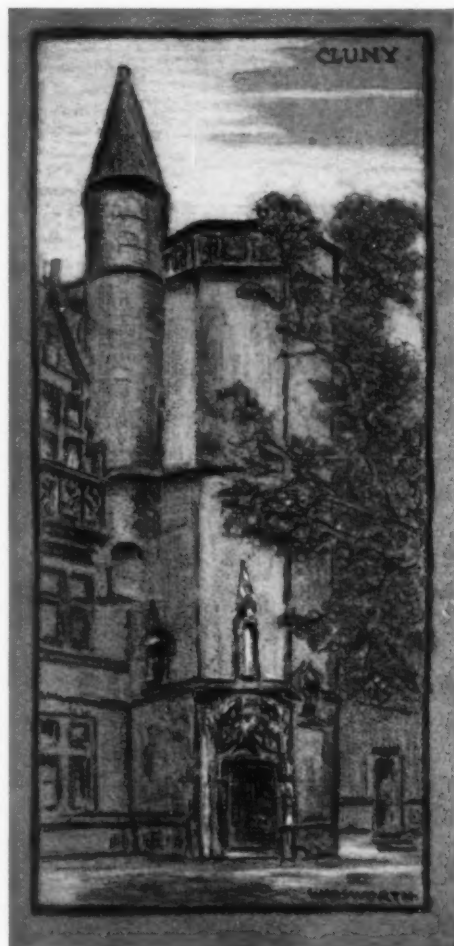


FIGURE 1. CLUNY MUSEUM, PARIS.
SKETCHED BY BEULA M. WADSWORTH

You see, Ted and Janet, if the picture was so real that you could see roads and mountains far in the distance, your eyes would seem to look through and beyond the walls of the room (Figure 4c), and it would cease to be a true wall decoration."

When the children were told that five of the tapestries illustrated the five senses, Sight, Hearing, Taste, Smell, and Touch, they at once began to look at the patterns more closely. Yes, in the first,



FIGURE 2. ONE OF A SET OF SIX OF THE CHARMING UNICORN TAPESTRIES AT THE CLUNY MUSEUM. IT ILLUSTRATES THE DECORATIVE STYLE OF DESIGN OF THE FIFTEENTH CENTURY

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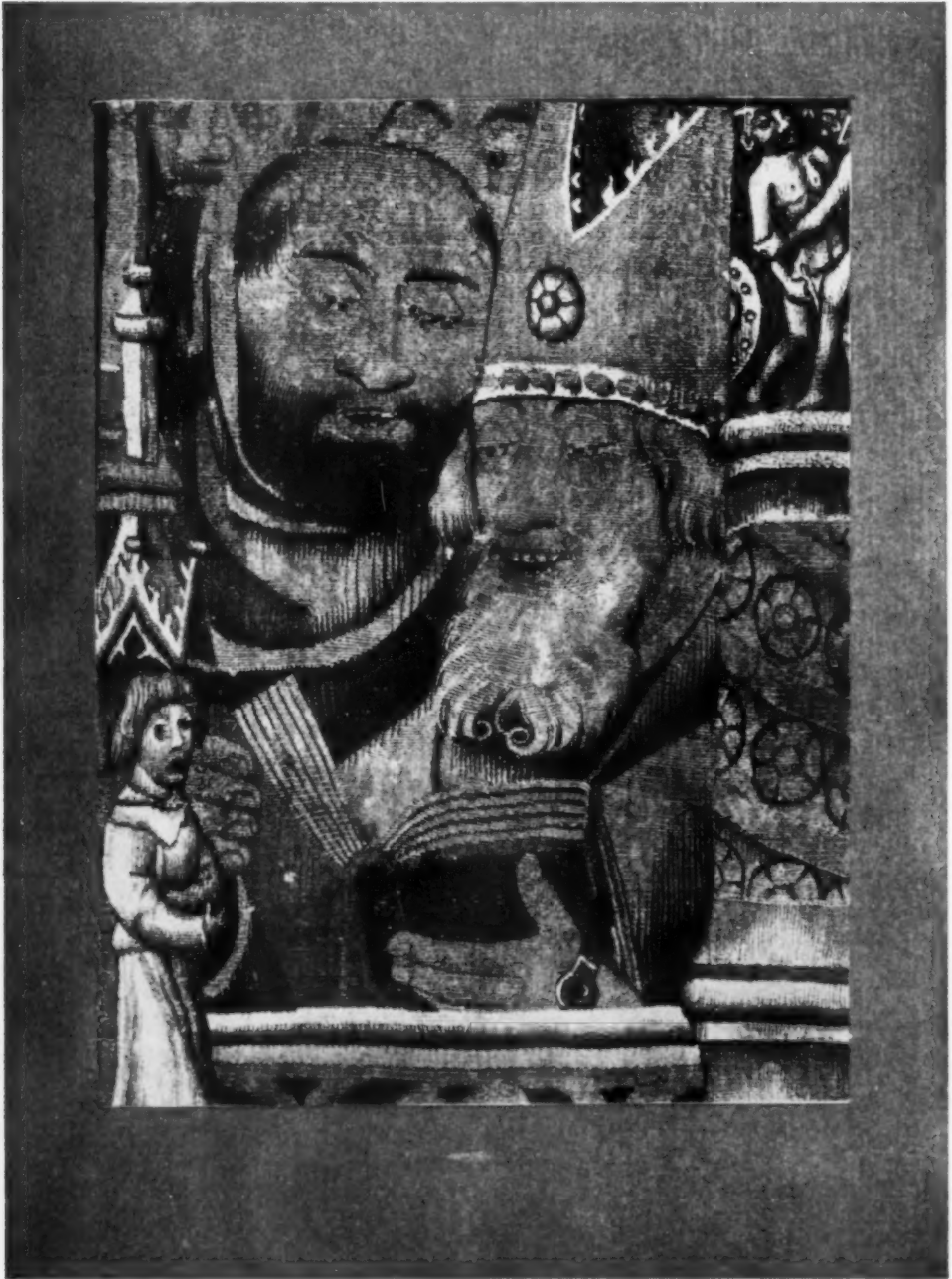


FIGURE 3. A CLOSE-UP OF A SECTION OF AN EARLY FRENCH TAPESTRY WHICH ILLUSTRATES THE RIBS, HATCHINGS, AND SLITS WHICH MARK THE TEXTURE OF THOSE WONDERFUL HAND-WOVEN FABRICS OF MEDIEVAL TIMES. (REPRODUCED FROM THE PRACTICAL BOOK OF TAPESTRIES BY HUNTER)

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A HIGH-WARP LOOM.



THE FINDING OF MOSES

FIGURE 4A AND B ABOVE—ON THE LEFT, BEHIND A HIGH-WARP LOOM AT THE GOBELINS. ON THE RIGHT—IN FRONT OF THE LOOM. (REPRODUCED FROM THE PRACTICAL BOOK OF TAPESTRIES BY HUNTER.) FIGURE 4C BELOW—A GOBELIN TAPESTRY OF THE SEVENTEENTH CENTURY WHICH ILLUSTRATES THE PICTORIAL STYLE OF TAPESTRY DESIGN IN CONTRAST TO THE DECORATIVE STYLE SHOWN IN THE UNICORN TAPESTRY ON ANOTHER PAGE. (REPRODUCED FROM THE TAPESTRY BOOK BY CANDEE.)

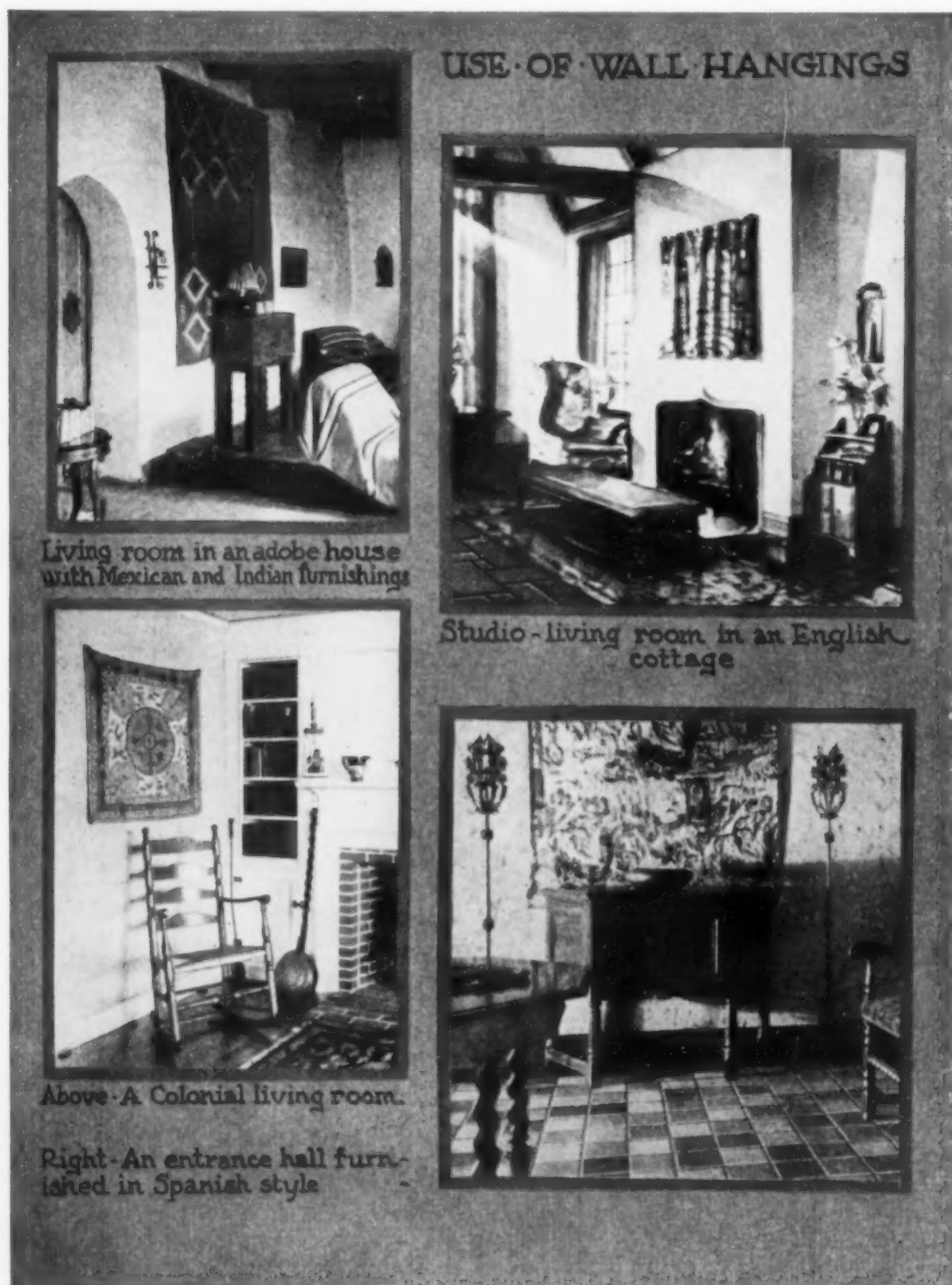


FIGURE 6. WHILE A GREAT MANY HOMES CANNOT HAVE REAL TAPESTRIES, THERE ARE OTHER TEXTILES WHICH LEND THEMSELVES TO DECORATIVE USE AS WALL HANGINGS. THIS PAGE ILLUSTRATES ONE OF MANY HOME DECORATION PROBLEMS IN WHICH THE GLEANING OF CLIPPINGS FROM CURRENT MAGAZINES FURNISHES A FASCINATING AND WORTH WHILE ACTIVITY FOR BOYS AND GIRLS

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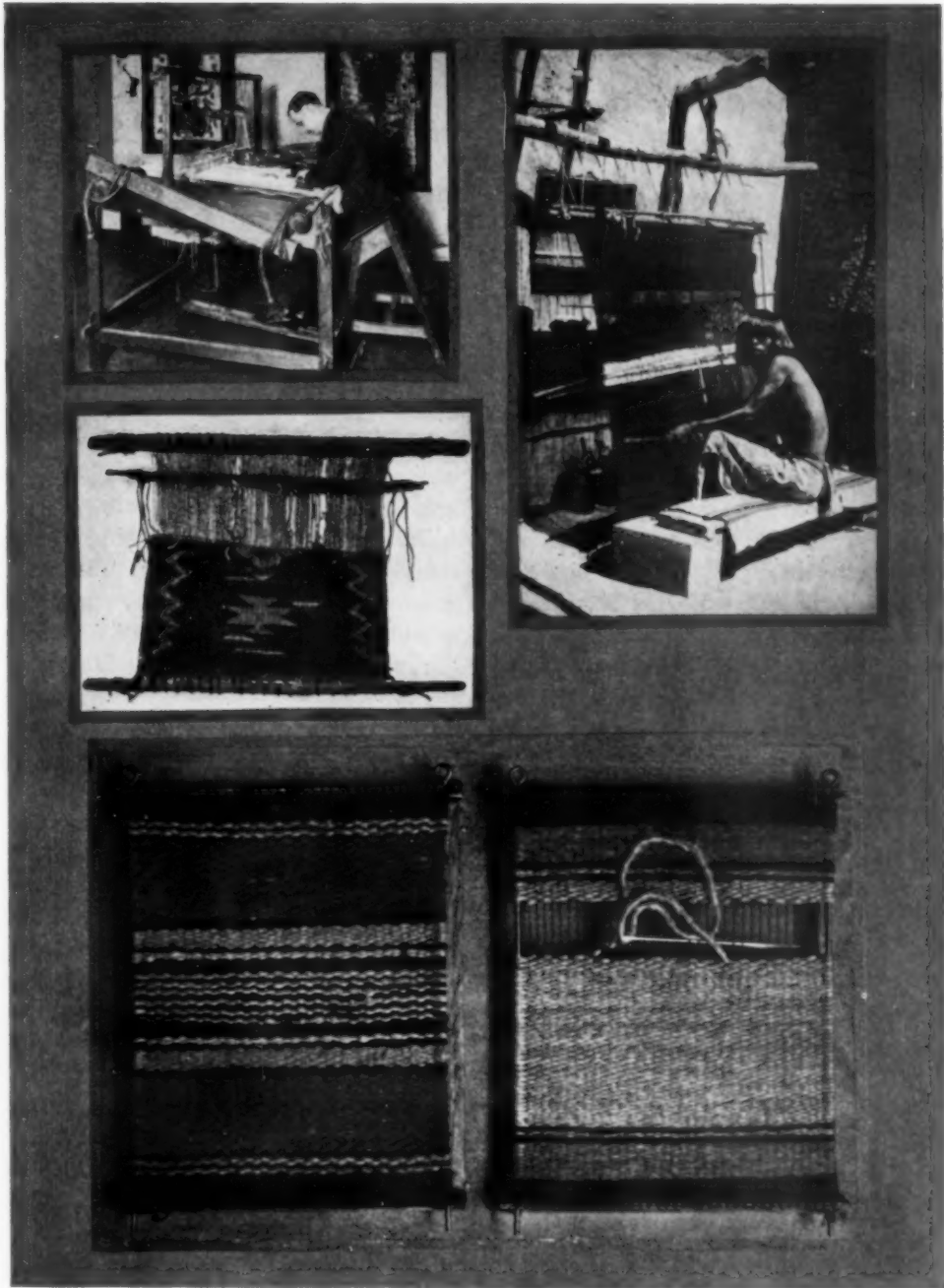


FIGURE 5. HERE ARE A VARIETY OF LOOMS BUT ALL USE THE SAME PRINCIPLE OF WEAVING. THE UPPER LEFT PICTURE SHOWS AN AMERICAN LOW-WARP TAPESTRY LOOM. BELOW IT AND AT THE UPPER RIGHT ARE SHOWN NAVAJO INDIAN LOOMS, AND AT THE BOTTOM OF THE PAGE, SIMPLE LOOMS AND PATTERNS THAT CHILDREN CAN MAKE

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called Sight, the lady held a mirror for the unicorn to look at; in the second, Hearing, the lady played an organ; to represent the third, Taste, the lady fed a parrot; and in the fourth, Smell, the lady let the monkey smell of a fragrant rose. To show the sense of Touch, the lady held the family flag in one hand and with the other felt of the horns of the unicorn. Ted and Janet thought that the ideas were very clever and amusing.

Janet, after looking at all of the tapestries once more, declared that she liked best the lady wearing a jewelled turban and playing an organ which her waiting maid pumped for her (Figure 2). She had discovered that there were many little surprises in it. Before long Ted and Janet were lost in this fairyland of childhood. Laughing and thrilled as if they were playing a game they hunted for and found, of course, first the unicorn and the big lion, and then the little pet dog, a monkey, a lamb, rabbits, foxes, and birds amongst the sparkling flowers and foliage.

Some time later, as the family was leaving the museum, Dad suggested that they all walk down to the Seine River only a few blocks away, and cross the bridge near Notre Dame Cathedral. The children wondered why but kept still, knowing Dad had a worth while surprise for them—he always did when he had that nice twinkle in his eyes.

At the river our friends paused and leaned upon the stone side of the bridge.

"Now, children," said Dad, "you have been great lovers of the stories of King Arthur who supposedly ruled France, Brittany, and England in the twelfth century. At that time tapes-

tries were beginning to be made in France. During the next five hundred years great numbers of gorgeous tapestries were woven. Some were hung from big iron hooks upon the cold, bare stone walls of the castles to give the effect of warmth and beauty. Many were made especially to please the taste of kings. Across this bridge in those years the king's victorious armies marched. To welcome his Royal Highness, great gleaming tapestries were spread upon the stone sides of this bridge, others of enchanting colors and shining gold patterns were carried as banners in his honor. Imagine the horses and horsemen in glistening armor, with heavy tread and sound of trumpets coming toward us, the splendid handwoven banners waving in the sparkling sunshine." Ted and Janet knew now that they should never see a tapestry again without a thrilling thought of those pageants of old.

The next morning over the coffee cups, Mother and Dad were talking of the day's plans.

"Did you say that we were going to see how tapestries are made?" inquired Ted.

"Yes, indeed," answered Dad. "Let's see. This is Wednesday. The Gobelin factory will be open to the public from one to three today."

That afternoon found our family of travelers entering the courtyard of the Gobelin factory whose looms had woven tapestries for over three centuries. Presently they stood in a workshop where a number of weavers were working as quietly as school children intent upon their lessons. Each weaver sat behind a tall frame called a high-warp loom (Figure 4a). Strung from a roller

at the top to a roller at the bottom were hundreds of fine threads known as warps. The loom reminded one of a great harp upon which the artist was playing harmonies of color instead of harmonies of music. There is another kind of loom called a low-warp loom which is horizontal or lies down like a grand piano, which is most commonly used nowadays (Figure 5).

"Watch, children," said Dad. "The long stick above the man's head (Figure 4a) holds loops which are attached to every even-warp thread. Now his left hand pulls the even threads toward him and his right hand passes the bobbin through between the odd and even threads. The bobbin is a kind of a spool used to carry the weaving thread or woof. He has many bobbins, each wound with a different color." The visitors watched him as he wove in bits of different colored yarns as though he were a magician. He was guided by his cartoon, a full-sized colored drawing behind him which he looked at now and then or rather, he looked at a reflection of it in a mirror. He followed, too, the outline of the design drawn with ink on the warps. Suddenly he went around in front of the loom to look at his work (Figure 4b). Noticing a mistake, he returned to his place to make the correction.

"I should think it would be hard to work always on the wrong side of the tapestry," said Janet who had noticed that the wrong side was toward the weaver and had many long, loose threads covering its surface.

"It requires long practice," answered Dad. "These weavers take infinite time and pains. To them it matters not 'how much' but 'how well.' It

takes about a week to make a square foot. There, Ted, is a good arithmetic problem for you. At that rate how long did it take to weave that $9\frac{1}{2}$ foot by 12 foot Unicorn tapestry at Cluny?"

"We wove little rugs on wooden frames when we were in the second grade," mused Janet (Figure 5).

"The simple idea of the loom, weaving over and under, has been the same since ancient Bible times when Solomon built his temple," said Mother. "The old Greek stories, you know, told about weaving. Do you remember the one about Arachne? She wove such wonderful pictures with her bobbins that the goddess of the loom, Pallas, becoming jealous, turned Arachne into a spider and bade her to weave on forever."

"Yes, I remember," replied Janet, "and the Indian looms are the same too, aren't they, Mother?"

"To be sure, Janet. In fact, the Indians in America were among the early tapestry makers" (Figure 5).

"Gee!" interrupted Ted. "I have an idea. When we get home, Janet, let's get some wood and build a loom like the Indians' looms, oh, maybe a yard wide and a yard and a half high. We could take some of our allowance—"

"Yes, we could, Ted." Janet's eyes sparkled with enthusiasm. "We could get some of those beautiful colored yarns and weave a picture of a tree and rabbits and—"

"You children have so many fine fine things planned to do when you get home that they will take you a year," laughed Dad. "Well, I am very glad that you are getting such a host of ideas from the medieval handicrafts on our trip."

(Continued on page ix)

Animal Design in the Junior High School

LOU K. WEBER

Art Instructor, Oakwood High School, Dayton, Ohio

TO THE student in the Junior High School the designing of animals makes its appeal. The reason for this is that it affords a splendid opportunity for creative expression and gives real enjoyment. Too often in teaching art to pupils of this age we lose sight of the fact that children have a power to create new and delightful forms, and we are apt to thrust our own preconceived notions upon them. We present the definite steps within a limited problem and teach the underlying principles of all art in order that the child may be set free to use his own creative ability. Any lesson which does not accomplish this is a failure.

The first step in securing a design is to get from each child the outline form of some animal that he may choose to draw. This outline will be crude; the lines will not be graceful, the proportions will be bad; but after demonstrating characteristic lines on the blackboard and calling attention to various proportions, his

drawing can be greatly improved. When the drawing is completed it must be filled in with charcoal.

Before taking out the lights, a vocabulary of possible forms and edges is necessary. Pupils themselves will help secure a long list which should be placed on the blackboard where all can see. To stimulate suggestion still further, pictures of animal designs can be displayed. A collection which is sure to inspire is one compiled by Doris Rosenthal in the *Prim Art Series*.

Most children soon learn to distribute light through a dark area. They realize when an area is too dark or too light. They can also learn to take out forms in rhythmical sequence. The tendency to use too many different kinds of forms must, of course, be restrained. When the child once begins to work in this way he gains confidence in himself, his discouragement disappears, and he is on his way toward a new appreciation of design.

Home Planning in the Schoolroom

NORMA ROOT

Supervisor of Art, Wheaton, Illinois

IN THE spring when mother is confronted with the problem of making the inside of the house as fresh and attractive as the outdoors, the interest of our eighth grade girls is intense, and why not? They are our potential home makers. So each year the eighth grade

girls look forward to the making of a miniature interior.

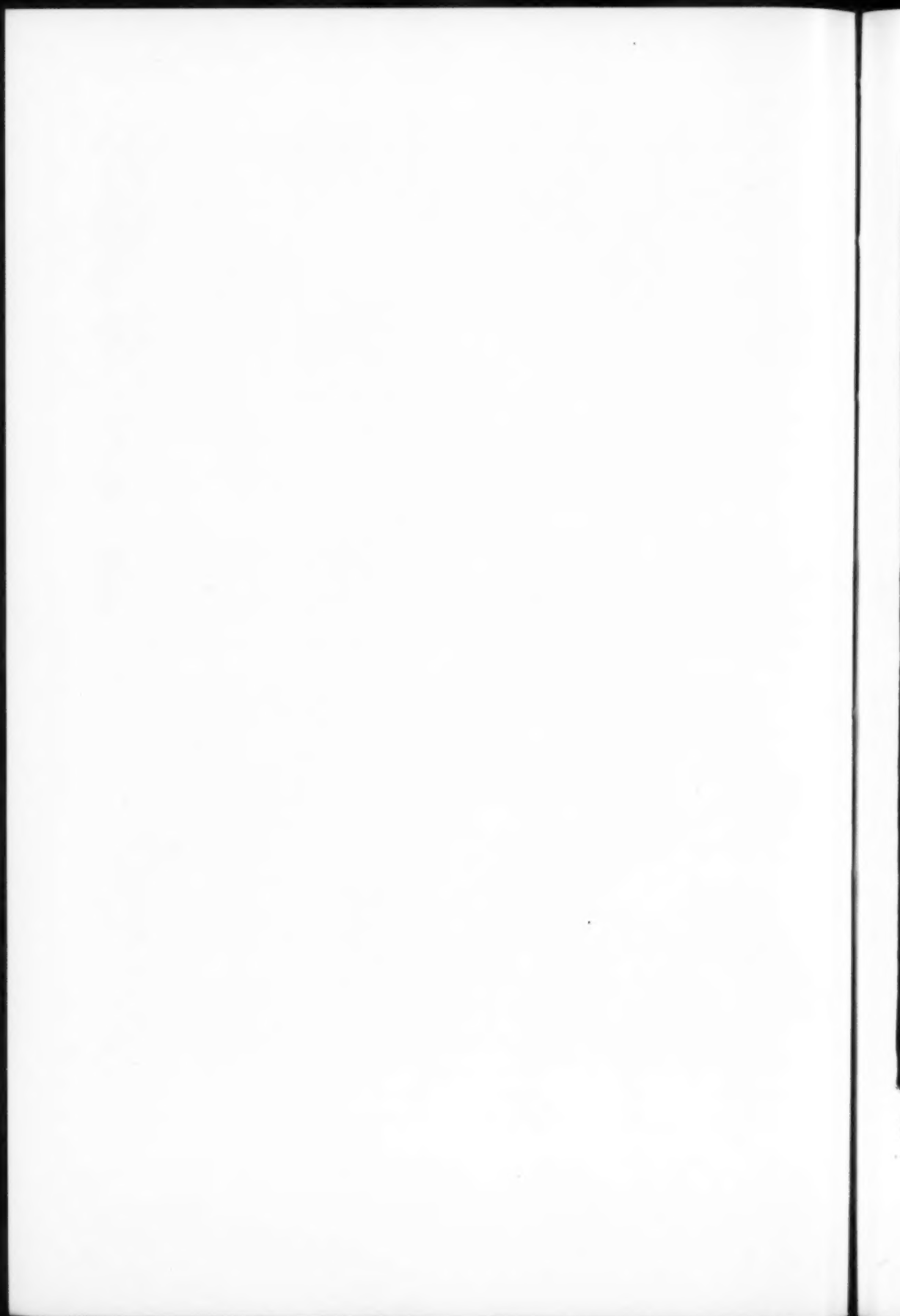
In the short time we have, perhaps we should say that we hit the high spots; but we do learn to know what makes a home pleasing and livable.

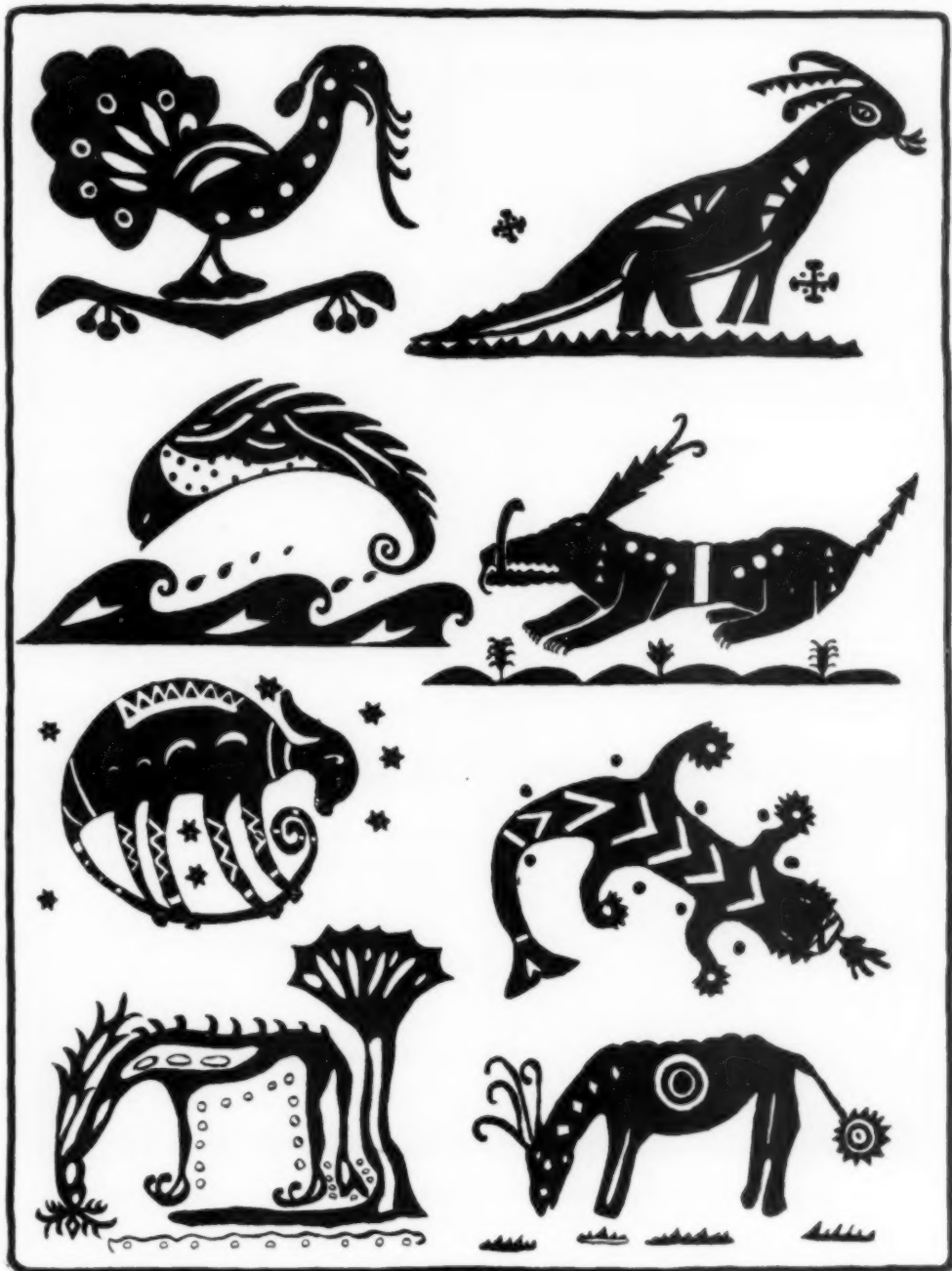
Our first problem is the making of the



THE DESIGNING OF THE SIDES OF A BOX IN FLAT PATTERNS WITH THE ADDITIONAL PROBLEM OF A PERSPECTIVE VIEW, PLUS THE WORKING OUT OF THE DESIGN IN WAX CRAYON, TEMPERA PAINT, GESSO, CUT PAPER, TOOLED LEATHER PANELS OR METAL WORK, IS A PROBLEM THAT WILL APPEAL TO THE BOYS AS WELL AS THE GIRLS

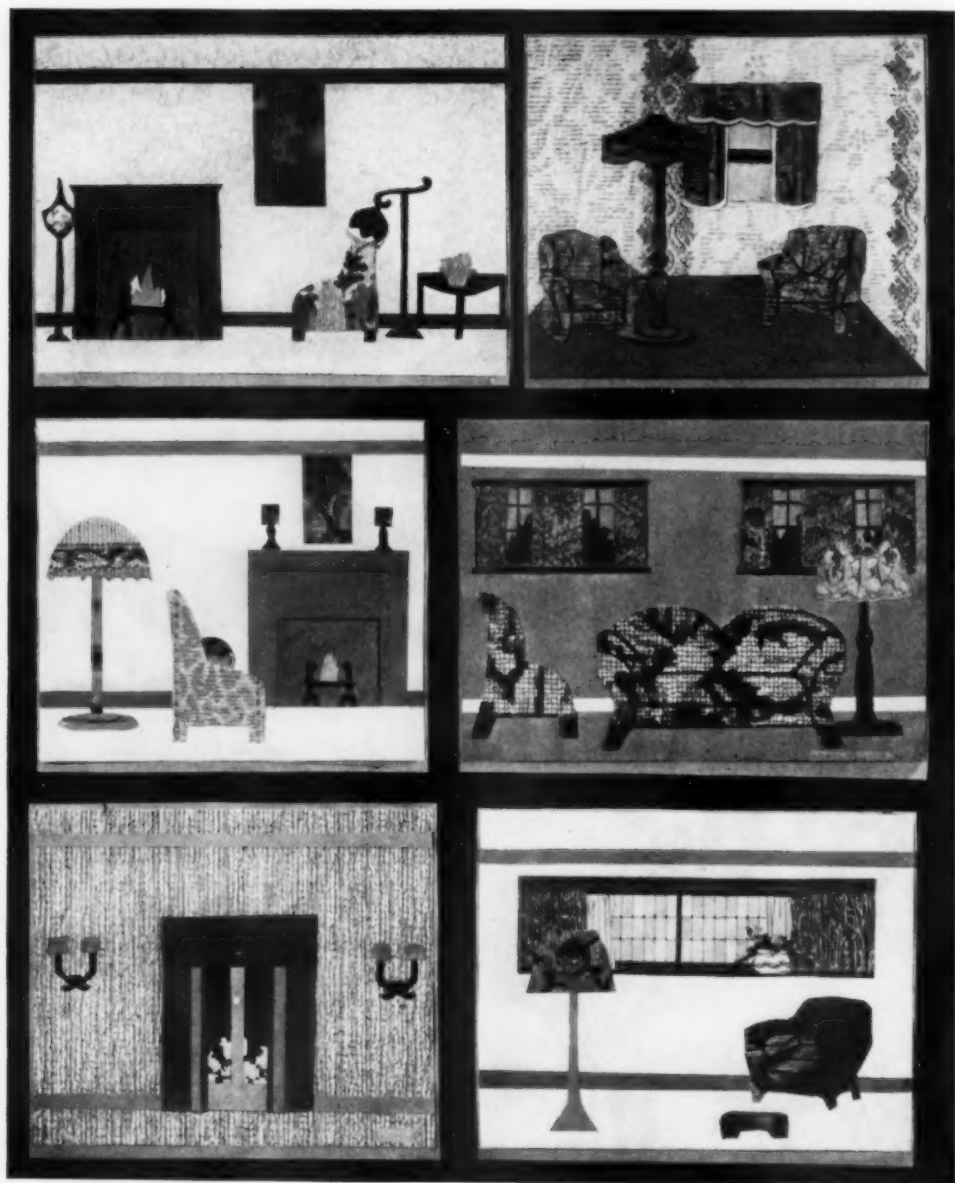
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ANIMAL DESIGNING IN LIGHT AND DARK AFFORDS AN INTERESTING PROBLEM FOR SELF-EXPRESSION. MOTIFS DESIGNED BY STUDENTS OF LOU K. WEBER, ART INSTRUCTOR, OAKWOOD HIGH SCHOOL, DAYTON, OHIO

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CUT WALL PAPER ROOM ELEVATIONS BY JANE LOUISE FULTON, PORTLAND, INDIANA

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Interior Color Chart, mixing the colors with tempera paints until we obtain the rich soft tones used in the larger spaces.

The pupils begin bringing all the pictures of interiors possible and mount them in a booklet, making notation of their good or poor qualities of arrangement or color as we discuss them in class, along with the things brought up in our outline of which each girl has a copy.

INTERIOR NOTES

FUNDAMENTAL PRINCIPLES

1. Laws of balance, proportion and harmony
2. Consideration of which each room is to be used for
 - (a) Living Room—rest, comfort and hospitality
 - (b) Bedroom—rest, airiness and simplicity
 - (c) Dining Room—cheerfulness
 - (d) Kitchen—convenience
3. Location of room considered

CHOOSING COLORS (Use of color discs exposing only portions of the color chart at one time)

1. Related or analogous harmony (these colors have to a greater or lesser extent some common color running through all of them) have some general effect upon the room
 - (a) Create an atmosphere
 - Yellow—cheerful, warming
 - Green—light, cool
2. Combination of Contrasts (tending to enrich or emphasize each other)
3. Placing of values is important
 - (a) Choose the background first as that has much to do with the first impression

WALLS (should be kept flat in appearance)

1. Plain papers are less offensive
2. Large design diminishes apparent size of room
3. Light value makes room look larger
4. Stripes make room appear higher
5. All-over pattern good if connected and interlaced

FLOORS (should be kept as base)

1. Rugs of quiet unobtrusive design low in value
 - (a) Plain floors increase the apparent size of room

- (b) One large rug makes room seem larger than many small ones

2. Coloring in rugs

- (a) To bring out the strength of a room, the floor is best a shade of walls or a shade of the contrasting color, as it gives more character to the room

Example: If walls are sage green, we have a choice of two contrasting complements—plum and buff or another shade of green; in a small room the buff would be the best as it contains more yellow and is more extensive in its effect; plum would be best in a large room

DRAPERIES—These really form part of the background for the other furnishings of the room; they must sing in tune with it and still carry a part of their own that contributes to the general harmony

1. Points to be considered in choosing the style of the draperies:

- (a) Shape and size of windows
- (b) Amount of light in room
- (c) Coloring of walls and furnishings

2. Treatment of different types of windows

- (a) Tall, narrow windows may be made to appear lower by valance or ruffle across the top; also will appear wider if curtain rod is extended out onto casing or allowing side hangings to cover casings
- (b) On short windows the rod may be placed several inches above the top of the window and a 12-inch valance may come down to the top of window glass

3. Draperies may help appearance of the size of the room

- (a) If ceiling is high, a straight valance foreshortens the height and increases the length of the side walls
- (b) If ceiling is low, upward angles and lines of the drapes give an appearance of greater height

FURNITURE (This is a matter of personal choice, but we should be careful not to mix types of furniture in one room)

1. Placement

- (a) It should not be crowded
- (b) It should fit the space

PICTURES

1. Choose few and good

(Continued on page xi)

Pottery Coloring as an Art Project

RICHARD ERNESTI

Director, Public School Arts, Pueblo and Colorado Springs, Colorado

POTTERY making is a project frequently worked out in the well-equipped clay laboratory of our children's art museum. For in our city pottery is one of the few industries we have, and our children must know something about this. We do all the building of the forms by hand in the same way the American Indian does his pottery. Sandpapering makes it true to form; firing to the bisque state follows; and then we are ready for the glazing. Of course, we are ambitious for fine color effects.

We do not go at this blindly using either any mat or majolica glaze, but seek definite color schemes. In the colorful atmospheres of our state, our landscapes, inspirations and suggestions abound.

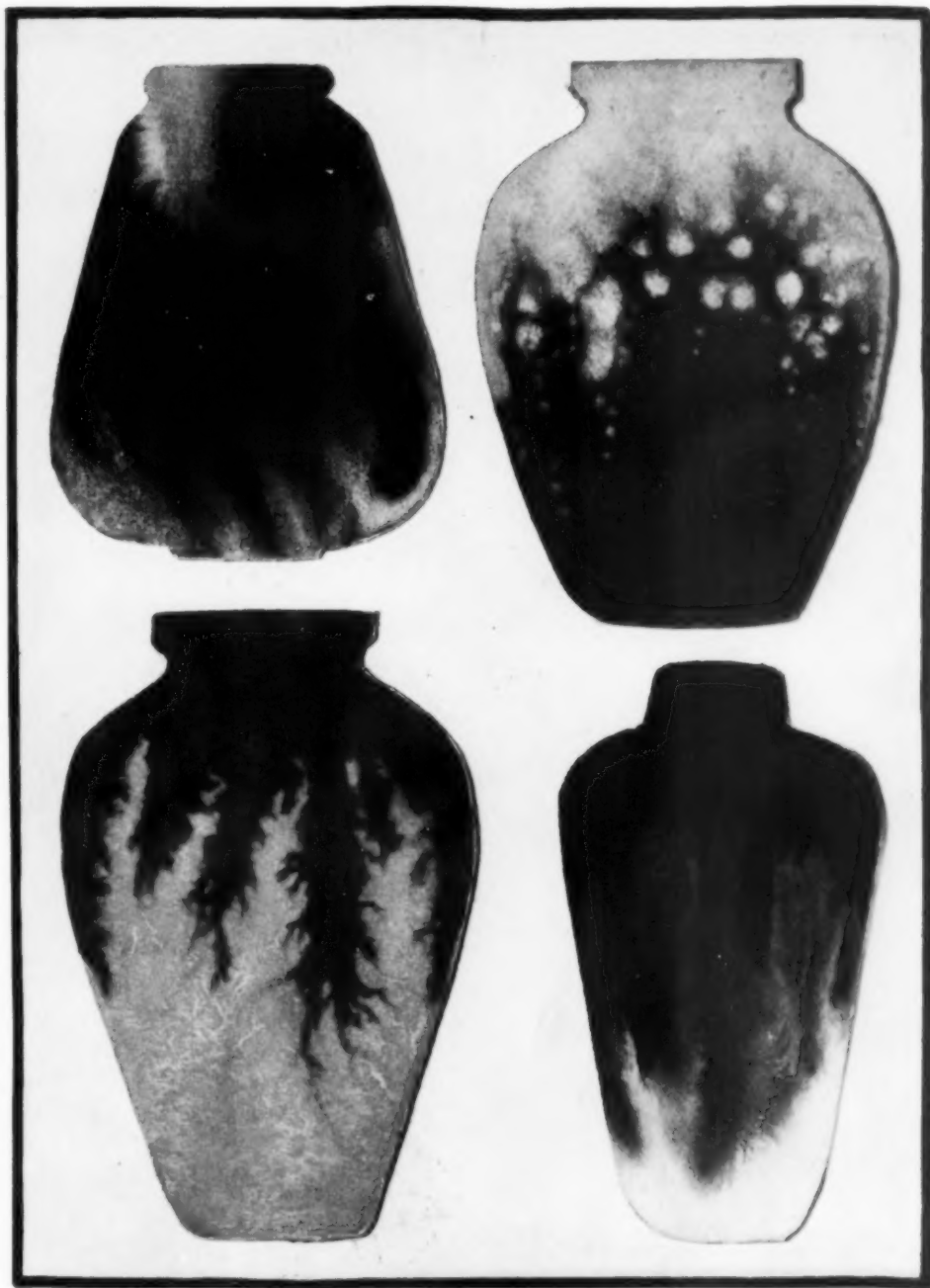
No medium lends itself better for this next step than water colors or tempera colors. The form which has been built has been done in drawing or perhaps it has been folded and cut out in order to get both sides true quickly, for we are impatient for quick results and eager to produce and see things in the fire—see the wonders that come out of the kiln.

This form drawn on water color paper is now washed with clear water until it is quite saturated and wet. The next is a flow of color. Turning the sketch upside down so that the lower part of the drawing is on top, we will take the charming green of the sagebrush for this first wash,

and put it on in the desired density, keeping it wet. The upper part of the vase form must be kept the wettest. We now drop in some of our glorious sky color, cerulean blue. There is an abundance of this and some of it is quite deep, ultramarine; so do not hesitate to put it in abundantly. Hold your drawing flat at first and then tilt from side to side, and raise it so that the blue will flow beautifully into the sage green. Watch the process carefully so you will obtain a beautiful rundown, such as a finely fired vase should show. It is particularly necessary to watch the tilting from side to side to get the edges of the drawing to look well and still not run over the outline. The titling and tipping of the drawing while in the process of getting results as the illustrations show, is of importance; here is where watchful eyes must be busy.

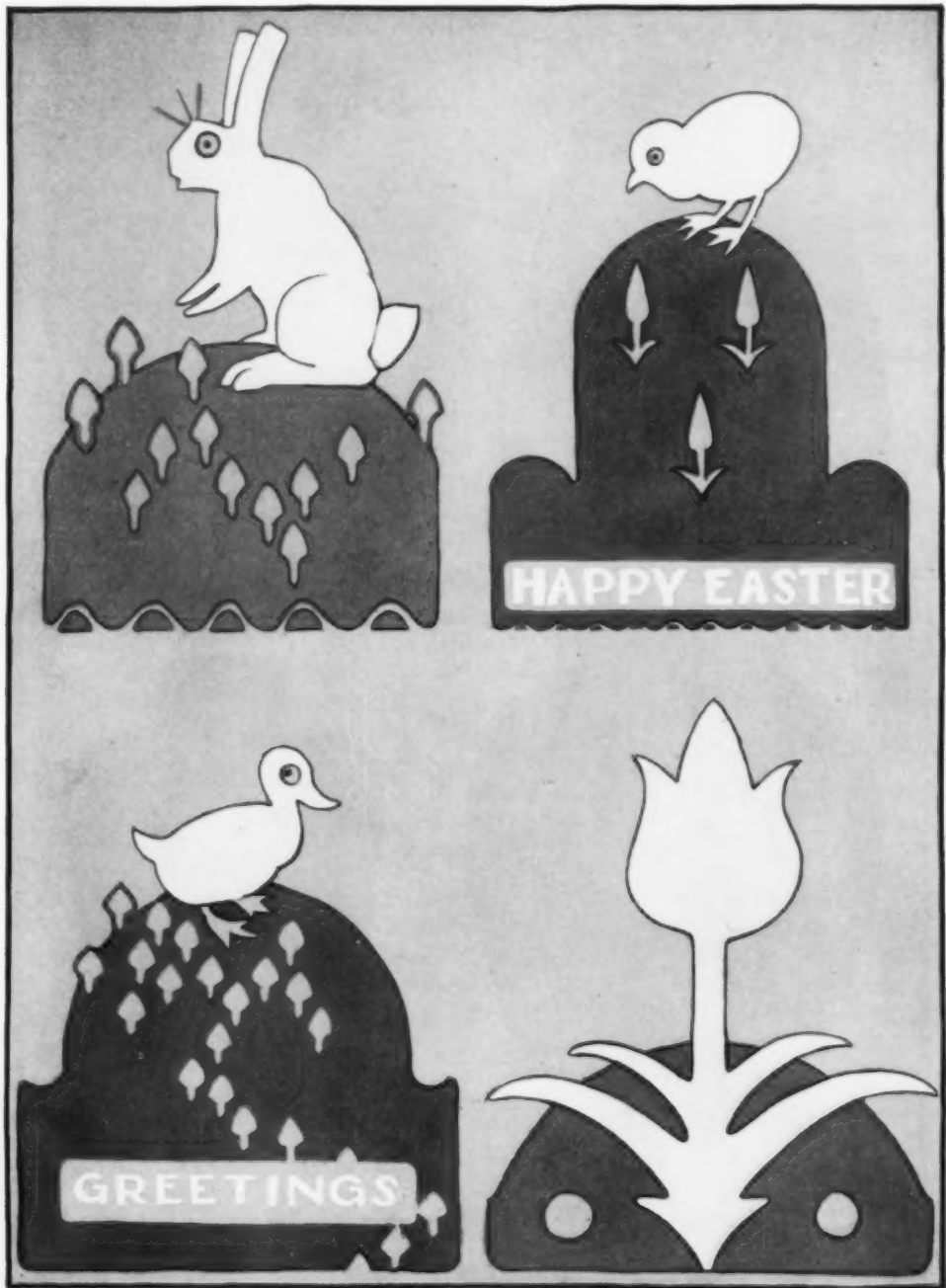
We have used, as the illustration shows, the blue of the night sky, mazarine blue, and produced snow crystals floating in the air. We have produced the sunset effects in all their glory of our landscapes and we have pictured the gray day with a massing of snow and ice, and bits of blue sky showing through the masses of gray.

Whether or not you are really making potteries in your art department of the ninth grade as we do, the play with the water colors in this fashion will give the student another way of mastering and enjoying a splendid medium.



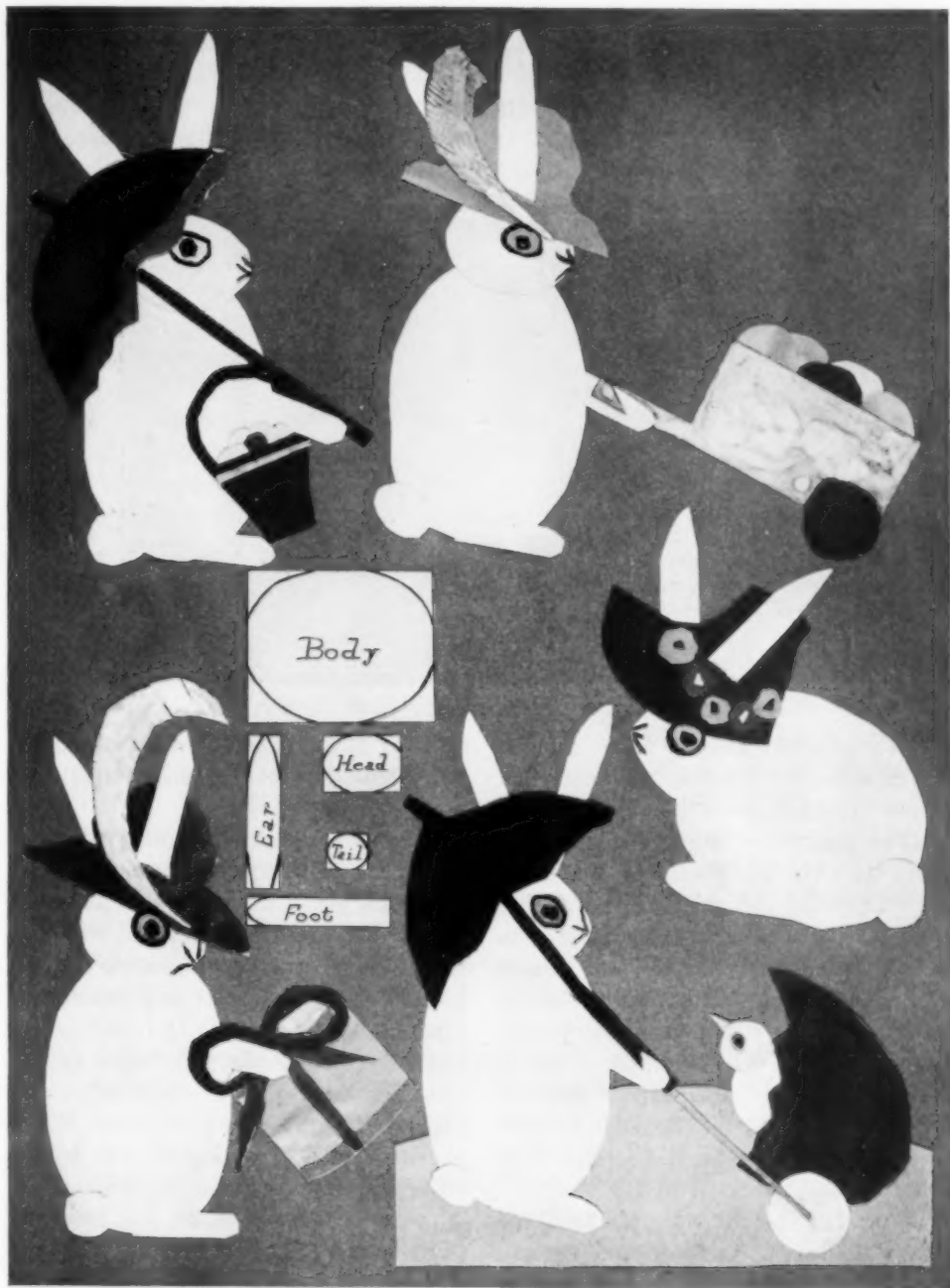
FOUR AGREEABLE COLOR EFFECTS ON POTTERY DESIGNED BY RICHARD ERNESTI, ART DIRECTOR, PUEBLO AND COLORADO SPRINGS, COLORADO

The School Arts Magazine, March 1930



EASTER DESIGNS RENDERED IN TEMPERA BY TED SWIFT, STANFORD UNIVERSITY, CALIFORNIA

The School Arts Magazine, March 1930



BUNNY CUT-OUTS WITH DIAGRAMS SHOWING CONSTRUCTION PARTS
BY PUPILS OF FLORENCE REDFORD, LONGVIEW, WASHINGTON

The School Arts Magazine, March 1930

Lamps as a School Problem in Applied Design

EDITH PALMER

Head of Art Department, School of Home Economics, Purdue University, Lafayette, Indiana



THE girls who elect to take "applied design" at Purdue are nearly all Home Economics students. So the work is planned to suit their interests. More than the usual number of visitors were attracted this year while the girls were designing and decorating lamps. When the lamps were finished nearly every girl expressed a desire to try again, feeling that she could see a way to improve her work. However, the problem had accomplished its purpose because the students now see lighting fixtures with greater interest and discrimination from the standpoint of design.

Before the designs were planned, the class visited shops and collected pictures of different kinds of lamps found in catalogs, magazines and books. These were compared and discussed to discover the most beautiful and suitable

lighting fixtures for the average American home and for the girls' own rooms at college.

During the next laboratory period, such illustrative material was put away and each girl made a number of small pencil drawings on manila paper. The best designs were chosen after a half-hour criticism by class and instructor. Each design was made in outline on a large sheet of manila paper showing the elevation and plan in the actual size expected in the finished product. When the design was satisfactory it was traced twice, and one copy was taken to a local wire-goods factory while another was left with a lumber company. A skilled workman at the wire-goods factory made the frames, and the bases were sawed out of glued white oak in the lumber mill.

Most of the lamps were made in this

way. However, there were some exceptions. There was an exhibit of Newcomb Pottery in the Home Economics building at this time, and one student purchased a beautiful vase to use for a lamp base. To design a shade for this base so as to enhance its color and design proved to be an interesting problem. Another student brought to class an old floor lamp and made a new shade for it.

While the frames and bases were being made and the electric fittings being added, the class planned the decoration and color schemes for their lamps. Some of the considerations discussed were as follows:

1. Suitability to use—design and color should harmonize with use of lamp, as living room vs. bedroom lamps.

2. Emphasis—either shade or base might be dominant and the other harmoniously subordinate in design.

There was great variety in the sources of the designs. One lamp, which was intended as a present for Mother's Day, owed its rich red, yellow and blue pattern to the influence of a fine old Persian rug. A sturdy, square lamp on whose base baby elephants formed a procession, was inspired by the interest attendant on the naming of a new elephant recently acquired by a local amusement park.

The frame of one lamp was covered with pieces cut from an inexpensive cotton India print. The framework was wrapped with narrow strips of muslin. Then pieces of muslin were stretched tightly over it and sewed in place. Little borders cut from the textile were used for binding and a similar design was painted on the base. A coat of

white shellac on shade and base made the lamp dust-resisting and enriched the depth of color.

The other shades were covered with parchment paper fastened to the wire frames with small brass fasteners. The designs were painted on the parchment with oil color thinned with turpentine, to make it transparent. (If the paint is too thick it gives a streaky appearance.)

The wooden bases were given a coat of wood filler and two coats of flat white enamel. Quick drying white enamel was used for the last coat. A large can of white enamel was purchased and the different colors for each lamp were secured by adding oil color to small quantities of the enamel. So the same color could be used on base and shade without the difficulty of trying to match different kinds of paint.

This is a problem for the most skillful craftsman and designer, and yet it may be adjusted to suit the abilities of the Junior high school classes. If there is no local wire factory, a class could buy ready-made frames and design the rest of the lamp. Perhaps a beautiful bottle or an old earthenware fruit jar of fine proportions might be the starting point for a good problem in designing a lamp.

Nearly everybody is interested in lamps. If the lessons are conducted with the purpose of developing interest in good design and suitability of lighting fixtures for the homes of the community, it will surely be worth more than just "another piece of unrelated handwork." As there is much need for art education in selecting as well as designing lamps for the American home, this seems to be a crafts problem worth consideration.

WILDFLOWER POSTERS



FOUR FLOWER POSTERS FROM VINE STREET SCHOOL, KALAMAZOO, MICHIGAN

The School Arts Magazine, March 1930

Once a Cellar-hole, Now a Garden

KATHERINE G. SANDERS

Auburn, New York

MANY of our SCHOOL ARTS readers have studied at the Berkshire Summer School of Art, at Monterey, Massachusetts, and will recall an interesting bit of tangle near the first Bungalow. There are interesting vines, a quaint old-time rose, a shrub one remembers in a Massachusetts grandmother's front yard, and while wondering about the spot, some one claims, "That is one of the many New England old cellar-holes!" We continue to see them in our walks and drives; so the thrill of this first known one on "The Commons" is explained.

A beloved old barn, once owned by our father and filled with fine horses and fascinating carriages, became unused and was called "The Danger" to small visitors next door. During a heavy snowstorm, down went the roof; and last year a man received a gift of it if he would remove it and all traces of it. So now the wood has been converted into a camp bungalow leaving only the shallow cellar-hole.

This is how an inspiration came to rent that end of our own old yard, where the sun loves to come all day, and transform it into a 25 x 50 foot garden. After a visit to "The Marigold Lady" in a town nearby, there was the impulse to do the same thing she is doing. Here is an over-accumulation of splendid peonies, iris, phlox, June and day lilies, rudbeckias, and the fascinating physostegia and other old-fashioned flowers; and this is the very old orchard of Hardenburg, the founder of our town.

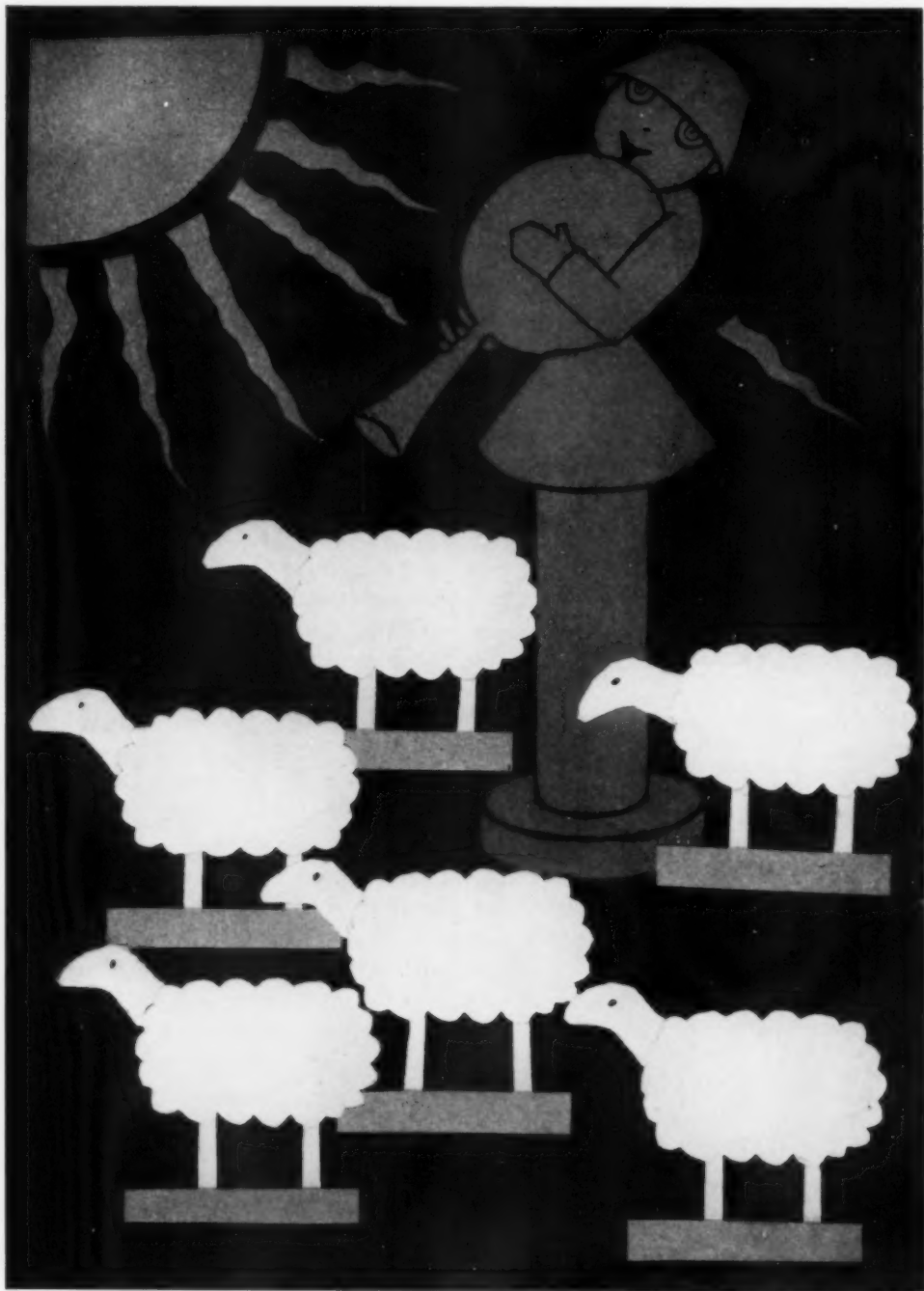
The first thing to do was to take up the study of lettering and make a sign for a tree at the opening of the drive—white paint on brown board, as the house is brown. A careful lining of black accented the letters. A comment from a woman of taste, "I love your sign," settled that, and other things developed; and many evenings were spent lettering labels, telling names and prices, and later, many amusing slips, to put on the door mat, giving directions where to find the gardener, as she was to be alone part of the day.

More drawing helped develop the scheme. From the material in the well-built barn, a brick entrance drive and a good stone wall; the idea matured. As much of the wall as seemed rooted and unwilling to be moved was left for the "midrib" of the plan.

Two splendid specimens of boyhood at once responded to a request made to a beloved school principal—"Send me two good workers." Peter and Frank, with names from Austria quite unable to remember, were true Boy Scouts, in eleven mornings and one whole day transforming the old cellar-hole into quite a garden of parts.

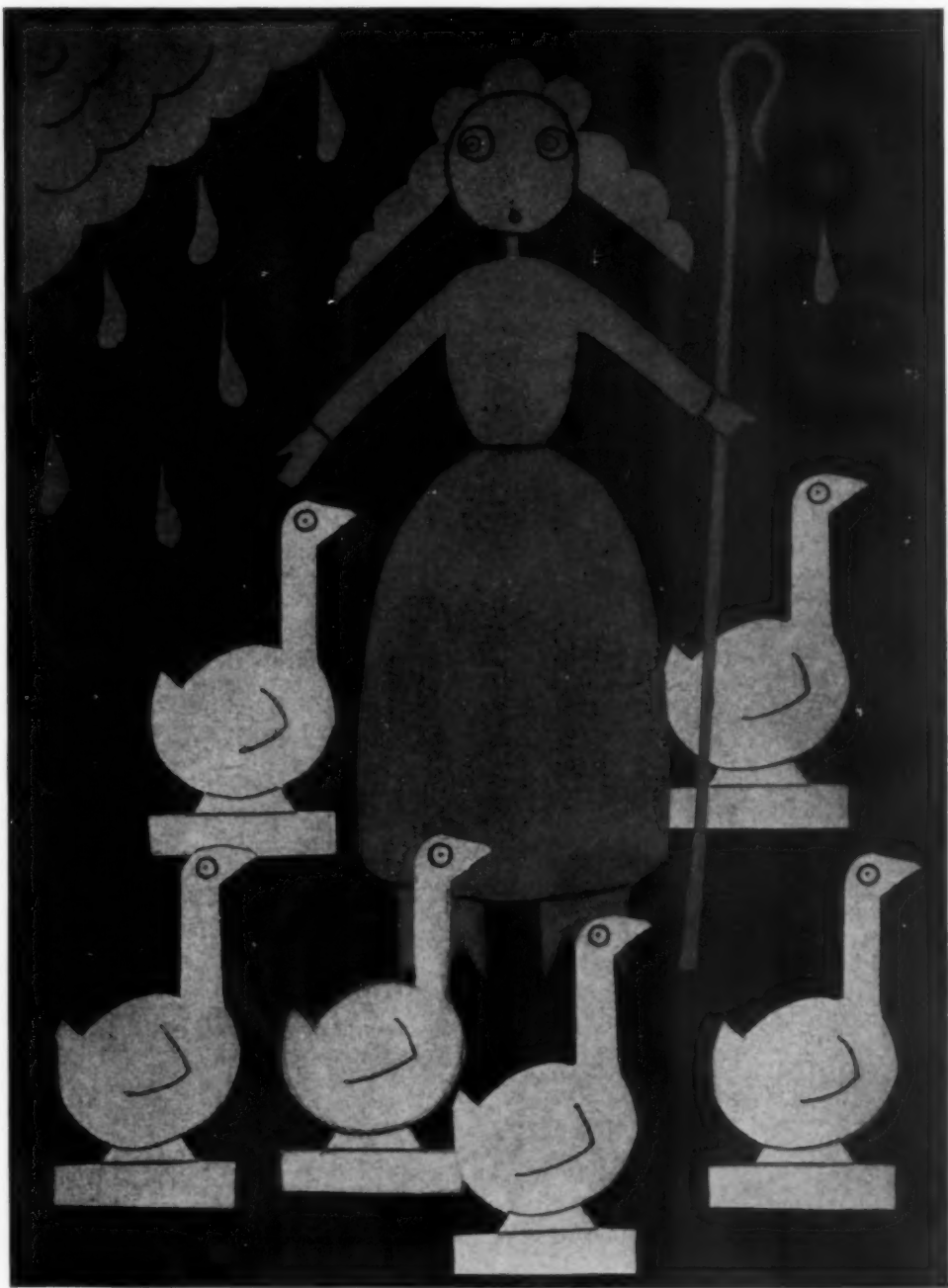
This is what we did with the smallest outlay imaginable. We trimmed all of our shrubs and threw them in the cavity. Next, knowing the fertilizing power of ashes, we begged the ashes from three families who paid for their removal, our cans being used for the boys to fill. An express man drove them up for us.

(Continued on page xii)



THE SHEPHERD BOY. THESE FIGURES ADAPTED TO ANY MEDIUM: POSTERS, SANDTABLE "SET-UPS"; CONSTRUCT FROM WOOD, CARDBOARD OR DRAW IN COLORED CHALKS. THIS POSTER IS ARRANGED ESPECIALLY FOR THE CHILDREN

The School Arts Magazine, March 1930



THE GOOSE GIRL. THESE FIGURES DESIGNED AND ADAPTABLE TO FOLDED CUT-PAPER, WOOD, OR CLAY MODELLING. DESIGNED WITH A SPECIAL HUMOR AND INTEREST TO THE CHILD

The School Arts Magazine, March 1930

Windows and Curtains

ALICE A. TOLTON

Supervisor of Art, Guelph, Ontario

THE original name for window was "wind-eye," explaining the reasons for its existence, which were to admit air and light. With the development of architecture, the window becomes a thing of beauty as well as utility, a focal point for architectural expression; and the curtains, which existed primarily to shut out draughts, insure privacy and temper light, become a means of completing a scheme of decoration by repeating colors and material at what is one of the most important focussing spots of the room.

The chief things to remember in designing and planning curtains are to make them conform to the architectural plan of the windows, to keep them suitable to the need of the room in which they are to be used, and to make them as simple as possible. The window is the important thing, not the curtains. When the trim of a window is so particularly lovely, it should never be covered up by a curtain. In some cases, where there are no outside shutters, it is necessary to make the curtains opaque. The bedroom window, curtained so that a shaft of light strikes the sleeper's eye in the morning, or the long French window with thin winter curtains that let in cold draughts, do not meet the needs of the case adequately. To soften the glare of sunlight and transpose it to a pleasant glow is one thing, but to make a room dark and gloomy by the use of heavy stuffy draperies is quite another. The original purpose of a window should never be ignored nor abused. One thing we may well copy from the French is their method of hanging curtains so that they may be pushed to the side or drawn together if desired, and so close the room into a pleasant privacy completed by lamps and firelight. Curtains have a certain decorative importance—they are a connecting line between floor and ceiling—give an opportunity to repeat colors and hold the scheme of an entire room together.

* * *

The various kinds of curtains may be classified as follows:

1. Glass curtains, hanging directly against the glass.
2. Over curtains, meaning the outer draperies next the room.
3. Undercurtains, which are sometimes used between the overcurtains and the glass curtains.

Many windows need only glass curtains, which may be made of net, batiste, voile, dotted swiss, scrim, gauze, sunfast or more or less opaque materials, according to the outlook of the window and the reason for the room. Glass curtains are meant to prevent outsiders from looking in. They should hang straight, slightly full, and should not be draped back if they are to fulfill their proper function. They should be considered both from the exterior and interior. To preserve the uniform appearance of a house, it has become the custom to make the glass curtains for a house all of the same material. The choice of these will be influenced by the color of walls and woodwork, by the exposure of the room and by the type of house.

The usual method of hanging glass curtains is on a small brass rod placed inside the window trim at the top of the sash and as close as possible to it. The curtains may hang from rings or have the rod slipped through a casing. On double sash-hung windows, the curtains may either hang straight in one piece from a top rod, or in two tiers, the upper ruffle hung from the top rod and slightly overlapping the lower ruffle which is attached to a rod on the lower sash. With this method the lower curtains may be opened and the upper ones left closed. Leaded glass windows should not have curtains, except where they are necessary for protection against the sun. Casement windows should be arranged so that the curtains may be pulled all the way back to the side when the windows are open. Valances for casement windows may cover the moulding on the top edge of the window but must stop above the top of the casement so the windows may swing clear.

The simple sash curtain, divided in the

center and ruffled or hemmed, is the best solution for dormer windows. Glass curtains on French windows and doors are usually put on rods, top and bottom. The transom should have a curtain exactly like the lower part also on two rods.

The material necessary for glass curtains is usually one and one-half times the width of the window or if the material is very sheer, twice the width is used. For a casement window they should be just long enough to clear the sill; for double sash hung windows with no extended sill they should hang an inch or two below the trim. Sheer materials like gauze are often made with a double hem into which a string of small leaden weights is slipped to make them hang well. Glass curtains may be finished in a number of ways. The simplest is a hem; organdie and batiste may be hemstitched; voile and dotted swiss are prettier with ruffled edges. Gauze and sunfast may be finished with a binding of the color that is in the overcurtains. Georgette curtains may be picoted

in a straight line or in scallops, or they may be finished with a narrow silk fringe. Any of the thin cotton materials may have a ball fringe of white or color along the edge, and heavier stuffs, like casement cloth or pongee with a fringe of silk or mercerized cotton in one or more colors but in selecting this the color of the overcurtains must be kept in mind.

After deciding the matter of glass curtains the next problem is to choose materials for over draperies. Several things should be taken into consideration—whether the material and its texture are suitable for the needs of the room; whether plain or figured material should be used; whether a warm or cool color is more suitable; whether the design is in scale with the rest of the room; and whether the color scheme is interesting, suits the other furnishings and connects properly with the scheme of the rooms that open out of it.

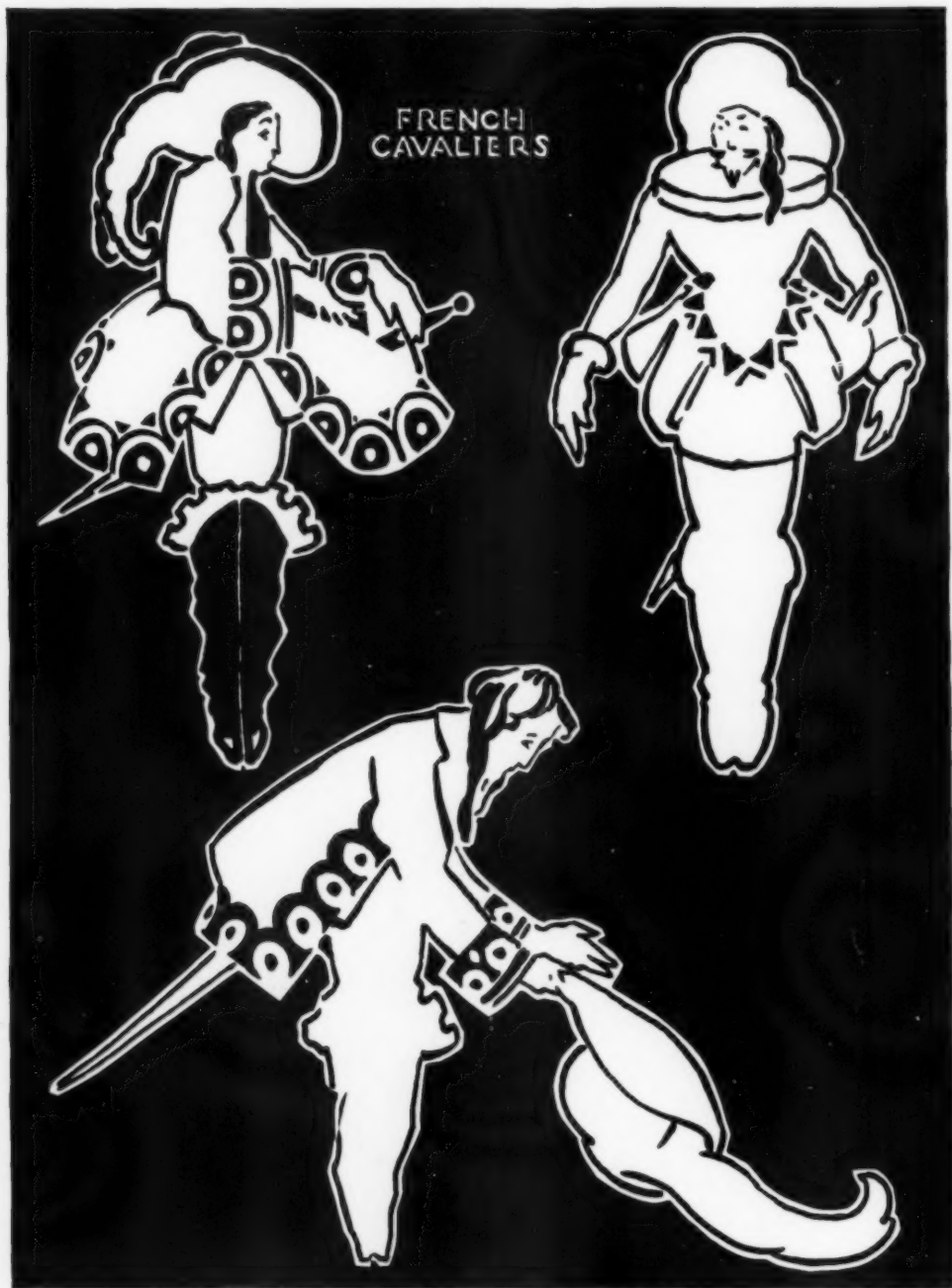
Materials should be tried in the room in which they are to be used before a final selection

(Continued on page xiv)



FREE-HAND CUTTING OF SPRING ACTIVITIES BY STUDENTS OF FRANCES BIRDSALL, DULUTH, MINNESOTA

FRENCH CAVALIERS



BRUSH DRAWINGS OF FRENCH CAVALIERS. THREE INTERESTING EXPERIMENTS IN BLACK AND WHITE "SPOTTING"

The School Arts Magazine, March 1930



ENCYCLOPAEDIA BRITANNICA, 14th edition. Encyclopaedia Britannica, Inc., New York.

Teachers and students of art throughout the country are finding the completely new Encyclopaedia Britannica an unfailing source of practical help and inspiration. Here for the first time within the covers of a single work experts discuss every subject related to the arts—from the biographies of artists to sculpture technique, from making batik to designing a house. And the thousands of illustrations make an unrivalled picture gallery of art, nature and science.

The new Britannica was primarily designed for everyday use by men, women and children of average education and intelligence. The success of this great enterprise is nowhere more evident than in the illustrations and the articles on art subjects.

Artists themselves explain simply and clearly the best methods of drawing, modelling, making masks, architectural rendering, interior decoration, and hundreds of other phases of artistic endeavor. In the illustrations sculptors can be seen with tools in hand, painters with their brushes.

Yet every art is also treated historically and there are special articles on all distinct periods and styles. An innovation of the utmost value is the consideration of the art of the Orient equally with that of Europe and America. Technical terms are made clear to the layman, and modern trends and theories in the arts are analyzed for the uninitiated.

Of the 15,000 illustrations, prepared especially for the new 14th Edition, more than 1,500 are full-page plates. Many are in color, and all are examples of unusually fine printing. Thousands of beautifully executed line drawings throughout the text bring the points discussed graphically home.

Besides the many masterpieces reproduced in the art articles, works by well-known artists

have been freely used for their illustrative value. Thus the article on France is illustrated with etchings by John Taylor Arms, and those on American cities with etchings by Joseph Pennell and Anton Schutz. Also noteworthy are the original paintings of fishes and flowers made for the new Britannica by Isabel Cooper and Helen Tee-Van, famous as William Beebe's staff artists.

For this 14th Edition the Britannica has been remade from cover to cover at a cost exceeding \$2,000,000. It is American owned and, except for its maps, was manufactured entirely in the United States. Its 24,000 pages contain some 35,000,000 words, thousands of new subjects, a complete atlas, and an index that lists nearly 500,000 separate references. More than 3,500 authorities, from 50 different countries, contributed articles. In bindings, typography and paper it leaves nothing to be desired.

The value of this new model encyclopaedia—comprehensive and authoritative yet handy to use and easy to understand—has been quickly recognized in all parts of the country. Already schools report that even young children enjoy browsing in its fascinating volumes, that for all ages it is by far the most popular reference work in their libraries. And more than 40,000 families are said to have it in their homes.



HIGH LIGHTS OF ARCHITECTURE. Edith Long Thurston, Bridgman Publishers, Pelham, N. Y. Price, \$2.50.

Before opening the pages of this book one feels that a treat is in store. Beginning with the "jacket," good taste is shown in design, color, type, illustrations, paper and size. The book looks its part—"high lights of architecture." Its sixty-four pages of eighteen-point modern type have also sufficiently well-drawn illustrations to make the text clear.

A reading of this book will prove the statement with which one is introduced to it—

"Here is the story of architecture with the unessentials omitted. Its suggestion for simplified study makes it a useful and valuable book for the draftsman and student." This simplification is demonstrated on the contents page, where the several types or orders of architecture are defined by one word—one thought: Egyptian, *inertia*; Greek, *intellect*; Roman, *power*; Christian and Byzantine, *revival*; Romanesque, *survival*; Gothic, *logic*; English, *charm*; Renaissance, *formula*; Twentieth Century, *simplicity*.

"Any subject, regardless of how complicated it may seem, may be analyzed to the point of simplification. The great complication of architectural forms, which has been developing for the past seven thousand years, generally confuse the student unless he definitely associates them in his mind with events, peoples, or periods. It is necessary, therefore, for him to open his history book and go back in imagination to the time when the various forms originated," which, in a word, gives the clue to the author's plan in writing this book. It is to be recommended, not only to architects and students, but to all who enjoy good books.

THE EASTERN ARTS ASSOCIATION will meet in its twenty-first annual convention at the Hotel Statler, Boston, April 23-26, 1930.

The program is being arranged by Forest Grant, Vice-President, E. A. A. and General Chairman of the Program Committee. Mr. Grant is securing some interesting speakers for the General Sessions and he is being ably assisted by the following chairmen of the sectional groups, in planning for sectional meetings which will offer many excellent topics for discussion to the various interests represented in these groups.

These chairmen are: Art Section, Miss Clara M. Gale, State Normal School, Salem, Mass.; Industrial Arts and Vocational Sections, Mr. Burton A. Adams, Director Industrial Arts, Springfield, Mass.; Teacher Training Section, Mr. Merritt W. Haynes, Cranford, N. J.; Home Economics Section, Miss Anna H. Kloss, State Supervisor of Teacher Training, Household Arts Education, Boston, Mass.; Printing Teachers' Round Table, Mr. Frank K. Phillips, Manager Education Department, American Type Founders Co., Jersey City, N. J.

The General Topic of the Convention around which many of the addresses and much of the discussion will center is, "The Importance of the Arts in General Education."

This will be the title of the opening address of the convention on Wednesday evening, April 23, to be given by Mr. Howard Dare White, Assistant Commissioner of Education, State Department of Education of New Jersey.

Prof. Nicholas Roerich, Director of the Roerich

Museum, New York City will give an illustrated address on Friday evening. This will be one of the high spots of the convention.

Mr. Joseph Wiseltier, President, closes his letter to members with these words: "Next April we meet in historic Boston. The 'Importance of the Arts in General Education' will be the theme of the convention. A great program is in store for you—inspiring speakers, stimulating exhibits, wholesome entertainment, interesting sight-seeing tours, and never-to-be-forgotten visits to galleries, museums, and art industries. Boston will be starting its Tercentenary Exposition about this time; so jot down the date, April 23rd to 26th at the new Hotel Statler in Boston. Bring at least one new member with you and identify yourselves with the progressive element in art education who are striving to maintain an efficient and powerful professional association."

THE WESTERN ARTS ASSOCIATION will hold its annual convention in Minneapolis, May 6th to 9th, inclusive. It has been twenty years since the Association has met in Minneapolis and the local committees are planning quite a celebration. A program is being arranged by Miss Myrtle Irons, Vice-President, acting as Chairman of the Program Committee. Mr. J. H. McCloskey, President, has taken for the general theme of the meeting, "Adjustment of the Arts to Modern Education."

Material and equipment exhibits as well as school exhibits will be placed in the first floor lobby of the Leamington Hotel. Information concerning school exhibits may be secured from Mr. Robert S. Hilpert, Chairman, care of University of Minnesota. Information concerning space available for material and equipment exhibits may be secured from the Secretary of the Western Arts Association, Mr. Harry E. Wood, 5215 College Avenue, Indianapolis.

Speakers of national reputation in the field of Art, Industrial Art and Vocational Education are being selected to appear on the program. Unique plans are being developed for the entertainment at the annual dinner and word has been broadcast that the "Ship" will give an informal get-together program.

The Leamington Hotel will be headquarters with the Curtis Hotel, directly across the street, assisting with meetings and the housing of delegates. Miss Bess Eleanor Foster, Director of Art in Minneapolis, is actively in charge of local arrangements.

THE MASTER INSTITUTE OF ROERICH MUSEUM as a forerunner in the revival of the ancient craft of tapestry and weaving announces the second term of this course under the instruction of Madame Verita de Bertalan.

(Continued on page xxv)

Tapestries of France, or Magical Storyed Cloths

(Continued from page 431)

At this point the guide led the way into the dyeing rooms. What a warm, moist smell! And such wonderful colors—like melted jewels—rubies, emeralds, and sapphires, hanks of wool and silk hung upon the lines. A man stirred his dye with a paddle, like a witch stirring her broth and, like magic, bunches of yarn which went in a pale, natural tint came out of the caldrons glistening with gorgeous colors.

"Some of the dyes are almost as costly as the gold and silver thread," remarked the man in charge of the room, "and some dyes are very famous. You have heard of the purple of Tyre, the red of Turkey, and the yellow of China. The scarlet dye we use is taken from an insect called cochineal, or from the sap of certain shrubs. All of the dyes used for the yarns of the finest tapestries have kept their colors through years and centuries. The Gobelin brothers who founded this factory were at first dyers in red, you know. They settled here because a little stream near this place supplied water that mixed perfectly with dyes."

It was in the Gobelin Museum that Janet began to find more ideas for her weaving buzzing in her brain. On the first floor Dad found a collection of fine, old pieces of tapestry which had been repaired at the Gobelin's. Here was a good time to get close-ups of the texture. Ted was eager, too, for he always did want to know just how a thing was done.

"Now here is a good piece to study," said Dad (Figure 3). "Notice the lines or round ribs that run from left to right. They are formed of coarse warps far apart covered with fine wefts which are close together. You see them plainest in the light parts. In fine old tapestry like this, the ribs wave a little up and down as you see by looking closely at the faces. This unevenness gives more

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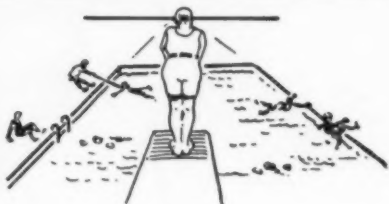
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ix

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Accurate Perspective

and how to teach it

Sketching for the DRAFTSMAN

BY

R. O. BUCK AND H. W. MICHELSON
Lane Technical School
Chicago, Illinois

All the principles of perspective, beginning with the most simple and advancing to rather complicated problems, are included. Fifty problems apply these principles to typical forms and combinations of forms. The problems are all familiar objects, such as a garage, staircase, schoolhouse, table lamp, etc., and not the conventional rows of cubes.

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interest than the very straight, perfect ribs in the tapestries made later."

"We learned to like the same unevenness in the surface of mosaics, wrought iron, and wood carving, didn't we, Dad?" interrupted Ted.

"Yes, Ted, I am glad that you are learning to know the beauties of hand-made work which shows the real nature of the material as compared with severely perfect work which tries to look like some other material," answered Dad.

"Here are two more points in tapestry." (How fortunate that Dad knew a great deal about tapestry.) "Those vertical spires of color forming the middle tones on the man's dark beard and neck drapery, for instance, are called hatchings. See how they help both the dark masses and the light masses to stand out." (It surely was surprising how hatchings did this.)

"Speaking of hatchings, notice how the artists mixed their colors. In having put purple hatching over a yellow background, you see it gives a general tone of gray—because they were opposite colors, just as you learned in school. Here are more tricks to the trade—color tricks. Yellow and blue threads here were twisted together before weaving to give a green effect; and here first red and then blue were woven alternately side by side to produce purple. Gray and green and purple made by combining colors like this have much more life and beauty than they would have had if the yarns had been dyed those colors."

"Why, that is almost like mixing water colors," exclaimed Janet. "How pretty to mix yarns that way. Oh, I do want to try it," she ended, excitedly.

"Just look here," Dad continued. "Did you notice those slits? You didn't know, I am sure, that the best of tapestries are full of holes." Full of holes! How funny! The children thought Dad was joking at first. Dad laughed at the puzzled look on their

faces. But sure enough, the slits were there—left on purpose in places between the weavings of color to give dark accents. One could see them quite plainly when one knew what to look for—in the waves of the man's white beard and hair and in the shading of his nose and mouth. In fact, they were in many places to help form the rich darks and strengthen outlines.

Yes, boys and girls, I wish that you could see some of the beautiful tapestries in the museums of even our own country such as the Boston Museum and the Metropolitan Museum in New York. Perhaps you may become so interested in them that you will really go some day. At any rate, I hope you enjoy reading about tapestries in art magazines and books with more delight than before after our little "Art Abroad" chat.

Here is an idea for you. How would you like to do some research work about tapestries in connection with your medieval history and your stories of medieval times in literature? Your library could probably help you to find material. Also magazines on interior decoration will show the proper use of wall hangings in the home of today (Figure 6). Indeed, I can tell by your questions and the sparkle in your eyes that you would enjoy arranging a library corner on tapestries in your classroom and perhaps make a scrapbook about them, or work out an auditorium program. You will doubtless think of other fine problems.

Good bye, boys and girls.

Home Planning in the Schoolroom

(Continued from page 435)

2. Arrange to make pleasing, well-balanced wall groups
 - (a) Avoid monotony

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of these things in a small miniature. The manual training department obligingly furnished us with the walls which had a variety of window and door spaces cut out.

Our biggest problem was to find wall paper of small enough design for these tiny walls, but here is a chance for a well connected surface pattern to be worked out provided there is time enough. Most of the furniture was constructed from paper and cloth with the exception of a few pieces of doll furniture. In illustration A, the wall cabinet is made of regular construction paper with the decorative panel done in Reliefo. Trial pottery pieces and lamps are first made of plasticine to try out several proportions; then the best were worked out in permanent clay and painted. The two lamps were made in this way. The floor lamp foundation is a lollipop stick.

At this part of the procedure the interest of the boys is about as great as the girls. The result was that we soon had an ideal miniature ship which you see on the top of the cabinet. Illustration C shows you the lamp and ship at a closer range, a thumb-tack under the table will help give you an idea of the actual size.

The shade of the table lamp is parchment; the design first done in transparent water colors; then oiled and left to dry. A lovely mottled surface results. Some of the girls tried large ones later.

Illustration B shows you a cozy corner of another room. Interior A was made by Grace Wilday, grade eight, and Interior B was designed by Virginia Riesterer, grade eight.

Once a Cellar-hole, Now a Garden
(Continued from page 443)

We were told that our outlay for dirt would swamp our enterprise; but, not at all. Chickens had been formerly kept in the extreme rear of the yard, and from time to time all kinds of material for

them to scratch over had been purchased, until an unnecessary terrace had been developed. Here was an inspiration. Just a word to the boys and they were keen to have the fun of having a wheelbarrow purchased, so that they could get the thrill of the real digger. So in no time they had transferred the dirt for our "top dressing."

In the meantime, we planned for grass walks at right angles to the stone wall. This stone wall was to be moved to the side some day to be used as a rock garden, and a possible pool to be added, as a fascinating water pipe was found, once in use for the barn.

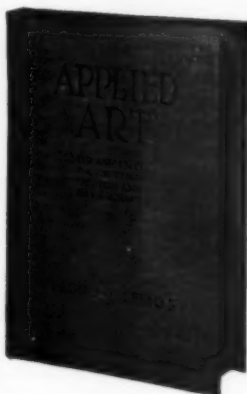
The brick we had treasured for a final touch—a brick walk for the center, to end in a "Roman Seat." This was once a paneled box, and had side arms made from a grill, carved, cut, and presented by a former pupil. A twenty-five foot patch of land flanks the cellar-hole part of the garden, and our regular man cut grass walks between five oblong beds to balance those made by us on the other side of the brick walk.

Our overflow of iris gave us a border all around the whole garden, besides a double row on each side of the brick walk, and across the front, of blue and yellow. Just back of this a row of pink peonies comes across the front, and one of white across the fourth bed.

Rose-colored phlox as well as white comes back of the peonies with the dainty physostegia, and the June lilies in a splendid row with day lilies. In this way something is showing all summer, when in the other beds annuals combine with biennials such as are now ready. A brave row of gaillardia outlived the queer winter, as did pyrethrums, hardy corn flowers, sweet Williams, campanulas, pinks, and some lovely lupin which came from Anne Hathaway's Cottage, Shottery, England, along with our other foreigner, Japanese iris from the garden of the Mikado.

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Windows and Curtains

(Continued from page 447)

is made, because, unless the eye has been trained by long experience, the effect may be quite different from what one expects. Curtains, unless of white or a plain color, have a tendency to make a room look smaller. A safe though rather uninteresting scheme may result from the use of one color or several values of one color in a room, but accent can be provided through colorful accessories such as cushions, lamps, pottery and pictures. This might hold good for a library where various tones of brown or red might be used, because the bindings of the books are so colorful themselves. Flowered chintz or striped materials help to relieve a monotonous scheme and suggest other colors for the room. One or two important pieces of furniture may be covered with the same materials, and some of the colors repeated in cushions, shades or rugs. In this way, overcurtains may be properly related to the room instead of being hung up as independent and disconnected spots of color.

Overcurtains should come to the floor, except where there are extended window sills. They may be hung in straight folds or looped back. Besides chintz and cretonne, damasks or brocades, linens, cotton poplins, satin, taffeta or velvet may be used—the material chosen according to the requirements of the room.

In certain rooms such as bedrooms, drawing rooms, or libraries a third set of curtains is sometimes interposed between the glass curtains and overcurtains to soften the light. Often, if they are rich and colorful, they are drawn together at night, and the overcurtains left open. Undercurtains should be the same length as the overcurtains and hung behind them on a rod and rings of their own. Taffeta is often used under chintz, or gauze under taffeta, etc.

The old-fashioned methods of making curtains was to line them with heavy material, pad them and turn out a thick, stuffy article without grace or charm. The modern idea is to keep the natural texture of the material and not to line them unless we have to. Certain conditions of climate and sun, where curtains might fade or burn, make linings necessary, but this is just in very warm climates. Material like brocade should be lined because of the weave. Cream-colored or a sunfast satin is suitable lining for most materials.

The logical reason for a window valance is to give a connecting line across the top of a window between the overcurtains, and is also useful to conceal the machinery of rods and rings on which curtains are hung, and to hide the



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rolls of window shades. A valance tends to lower the ceiling and should be used with great care in small rooms. It may match the curtains or be of some entirely different material and color; for example, with overcurtains of taffeta, valance of chintz could be used, provided the same chintz occurs somewhere else in the room. Sunfast, linen, and other simple materials are best made with valances to match.

When curtains are looped back, they must be held in place either by cords or tassels or tie-backs of some kind, designed to match the curtains and fastened to a hook or knob. Be sure the curtain is draped high enough or low enough to suit the style of the window and be sure the tie-backs are long enough to allow the curtain to hang gracefully. Wide moire or satin ribbon, made with the ends long enough to tie in a bow, makes a suitable tie-back. As a rule they match or contrast with the curtains, are lined, and end in a rosette with long ends, and the edges may be finished like the valance with binding or a tiny pleated ruffle or fringe.

Wherever possible decorators are doing without window shades, and substituting outside shutters. If shades are used, they should be treated as part of the decorative scheme of the window. They should be the right color, and it is not necessary to have two, since the outside of a light-colored shade may be painted any dark color that may be desired to look well from the exterior. In place of a regulation window shade one of flowered chintz may sometimes be used, if the overdraperies are plain. A glazed chintz window shade is often the only window curtain needed for bathrooms and upper halls.

A Venetian blind is sometimes used in place of a window shade. It may be painted any color to match the woodwork of the room.

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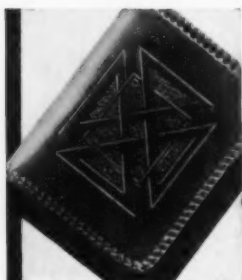
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Applied Art Is Going Modern

Home and industrial arts having made pronounced progress in modern art, it is natural for the younger generation to favor this modern technique. It truly reflects the spontaneity of the younger generation.

"Art teachers and those who are required to teach art along with other subjects must recognize modern art if they are to keep abreast with the advancement of art," we are told.

On a recent trip to the Continental capitals, Pedro J. Lemos gathered the most appropriate examples of Modern Art for his ten new portfolios. Mr. Lemos tells us, "For three days I made a point to attend a group of modernist exhibitions of paintings, sculpture, interior decorations, etc., as I wanted to be well informed on all sides of this trend toward modern art."

The new Modern Art Portfolios arranged by Pedro J. Lemos adequately supply the art teacher with valuable material for the existing trend for more home and civic art. The subjects of Building Exteriors, Interiors and Furniture, Novelties and Jewelry, Lighting Fixtures and Iron Work cover home and civic art. To meet the demand of teachers for more material on industrial art, Pedro J. Lemos has arranged the following modern art portfolios: Commercial Art and Lettering, Modern Art Posters, Sculpture and Pottery, Art of the Book, and Etchings and Block Prints.

All of the subjects of the new Modern Art Portfolios are school art subjects in modern technique. They offer to teachers excellent ideas to inject new enthusiasm into old subjects as well as to offer to students the type of art which they are eager to learn.

With the new material contained in these Modern Art Portfolios, teachers in the most remote and isolated sections can teach the very latest developments.

The first two of the ten Modern Art Portfolios are ready. These are "Modern Posters" and "Commercial Art and Lettering." The eight others are planned to appear just as rapidly as printing facilities permit.

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(Concluded from page 448-b)

The pupils during the first term finished a copy of a Peruvian tapestry, a Gothic millefleur piece, and now are working on a high Renaissance fruit garland with rich hatchings, after the famous medieval master, Bernard van Orley. Madame de Bertalan has selected the designs in such sequence as to give the students a historical survey of the development of succeeding periods.

In the courses of the Oriental rug technique a rich Daghestan design is completed. The Master Institute will display the works of the students next spring in an exhibition.

The enrollment for the second term of this course is now open. All information can be obtained at the office of the Master Institute of Roerich Museum, 310 Riverside Drive.



THE MEMORIAL to the late May E. Robinson has taken the form of a scholarship for talented art students. Miss Robinson will be remembered as a supervisor of Art in Washington, Indiana, for many years. Her influence was broadly felt outside the state as well as within; partly because of her delightful personality and partly because of her unique way of correlating art and business in the community.

This Memorial is sponsored by the Art Section of the Indiana Teachers' Association, represented by Florence H. Fitch, 1433 N. Pennsylvania St., Indianapolis; the Kappa Kappa Kappa Sorority of Indiana, by Miss Clara E. Sturgis, Grand President, 613 S. Main St., Bluffton, Indiana; the Federation of Women's Clubs of Indiana, by Mrs. John T. Wheeler, 3951 N. Pennsylvania St., Indianapolis; and the Indiana Federation of Art Clubs, by Mrs. H. B. Burnet, President, 4417 N. Pennsylvania St., Indianapolis.

The aim of the sponsors is to have a fund in excess of \$1,000, which will be placed on interest when not in use. A substantial amount is available through a commission on the Portfolio of Indiana Artists, which creation was Miss Robinson's inspirational thought. At the close of the introductory edition the Fund will amount to \$430.20.

The second edition of the Portfolio is priced at \$5.00 from which a 20% commission will be added to the fund. We want to make this amount adequate to the largeness of her own thought when she undertook anything in the name of art.

The Portfolio contains ten beautiful color reproductions of paintings by ten outstanding artists of Indiana, including interpretations by Dr. Henry Turner Bailey. The Portfolio is 14 x 11 inches.

The sponsors feel assured that many of the friends of May E. Robinson will desire to contribute to this Memorial. Kindly send remittance to the secretary-treasurer.

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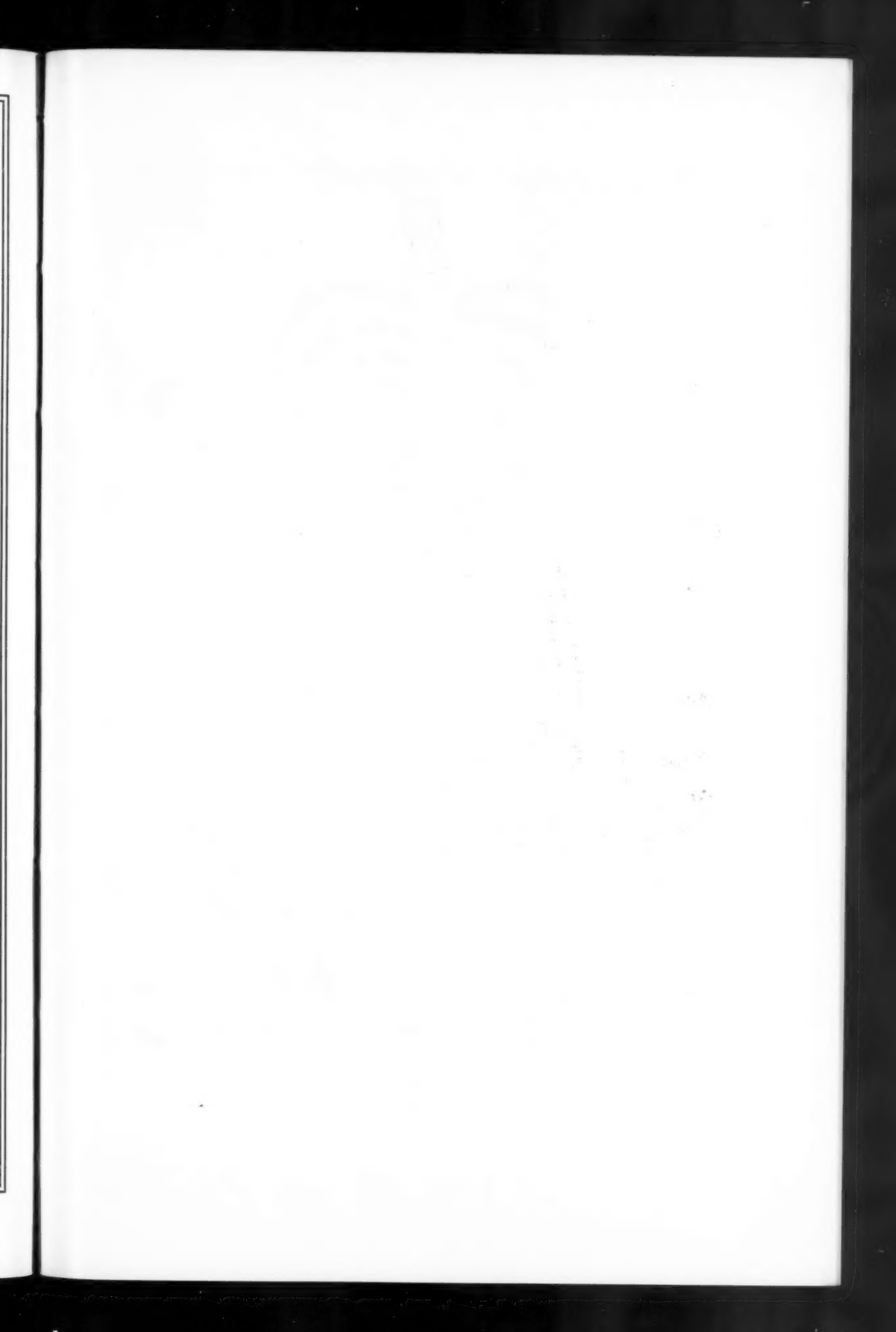
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